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CURTIS
INSTITUTE OF MUSIC

Convocation

Field Concert Hall
Tuesday, September 6, 2011, at 10 a.m.

PROCESSIONAL

Trumpet Voluntary in D major — Jeremiah Clarke (c. 1669–1707)

Alan Morrison ('91), organ
Haas Charitable Trust Chair of Organ Studies

GREETING AND OPENING DECLARATION

H. F. "Gerry" Lenfest
Chairman

OPENING REMARKS

John R. Mangan
Vice President and Dean

MUSICAL SELECTION

"O soave fanciulla" from *La Bohème* — Giacomo Puccini (1858–1924)

Allison Sanders, soprano
Diego Silva, tenor
Mikael Eliasen, piano
Artistic Director of the Curtis Opera Theatre
Hirsig Family Head-of-Department Chair in Vocal Studies

REMARKS

Jeanne M. McGinn
Ruth W. and A. Morris Williams Jr. Chair of Liberal Arts

Jonathan Coopersmith
Chair of Musical Studies

David Ludwig (Composition '01)
Gie and Lisa Liem Artistic Chair of Performance Studies

"O soave fanciulla" ("Oh sweet little lady!") from *La Bohème*

Music by Giacomo Puccini - Text by Giuseppe Giacosa and Luigi Illica

RODOLFO
O soave fanciulla, o dolce viso di mite circonfuso alba lunar, in te ravviso il sogno ch'io vorrei sempre sognar!

MIMÌ
Ah, tu sol comandi, amor!

RODOLFO
Fremon nell'anima dolcezze estreme. Nel baccio freme amor!

MIMÌ
Oh come dolci scendono le sue lusinghe al core … tu sol comandi, amor! (*kissed by Rodolfo*)
No, per pieta!

RODOLFO
Sei mia!

MIMÌ
V'aspettan gli amici …

RODOLFO
Gia mi mandi via?

MIMÌ
Vorrei dir … ma non osso.

RODOLFO
Di!

MIMÌ
Se venissi con voi?

RODOLFO
Che? Mimì! Sarebbe cosi dolce restar qui. C'e freddo fuori.

RODOLFO
Oh sweet little lady! Oh, sweetest vision, with moonlight bathing your pretty face, the dream that I see in you is the dream I'll always dream!

MIMÌ
Oh! You rule alone, Love!

RODOLFO
Deep in my soul trembles the deepest passions. Our kisses shudder with love!

MIMÌ
How gently now his words of praise make their way into my heart … You rule alone, oh love! (*kissed by Rodolfo*)
No, I beg you!

RODOLFO
You're mine now!

MIMÌ
Your friends are still waiting …

RODOLFO
So soon must I leave you?

MIMÌ
I would like … I can't say it.

RODOLFO
Speak!

MIMÌ
What if I went along?

RODOLFO
What? Mimì! How sweet instead to stay behind here. It's freezing outside.

MIMÌ
Vi starò vicina!

RODOLFO
E al ritorno?

MIMÌ
Curioso!

RODOLFO
Dammi il braccio, o mia piccina.

MIMÌ
Obbedisco, signor!

RODOLFO
Che m'ami dì'?

MIMÌ
Io t'amo.

RODOLFO e MIMÌ
Amor! Amor! Amor!

MIMÌ
I'd be right beside you!

RODOLFO
What about later?

MIMÌ
Who knows, sir?

RODOLFO
Take my arm, my dear young lady.

MIMÌ
As you say, my dear sir.

RODOLFO
Do you love me?

MIMÌ
I certainly do.

RODOLFO and MIMÌ
Love! Love! Love!

Translation by nomorelyrics.net

MUSICAL SELECTIONS

Julia Florida — Agustín Barrios Mangoré (1885–1944)

"Sevilla" — Isaac Albéniz (1860–1909)
from *Suite española no. 1*
arranged by Jason Vieaux

Jason Vieaux, guitar

STUDENT ADDRESS

Vinay Parameswaran (Conducting)
President, Student Council

FACULTY ADDRESS

Roberto Díaz (Viola '84)
President, James and Betty Matarese Chair in Viola Studies

CLOSING REMARKS

John R. Mangan

RECESSIONAL

Allegro maestoso e vivace — Felix Mendelssohn (1809–47)
from Sonata in C minor, Op. 65, No. 2

Alan Morrison, organ

◆

ENTERING CLASS OF 2011

Composition
Mohammed Fairouz
Thomas Oltarzewski
Daniel Temkin

Guitar
Jordan Dodson
Jiyeon Kim

Organ
Thomas Sheehan

Piano
Bo Lai Cao
Nina Hu
Chang-Yong Shin
Jia Cheng Xiong

ENTERING CLASS OF 2011 (CONT.)

Vocal Studies
Andrew Bogard
Lauren Eberwein
Nian Wang

Violin
Nigel Armstrong
Luosha Fang
Haram Kim
Marié Rossano
Stephen Waarts

Viola
En Chi Cheng
Ye Jin Kim
Shuangshuang Liu
Hyeri Shin

Cello
Oliver Aldort
Youna Choi
Will Chow
Arlen Hlusko

Double Bass
Xavier Foley

Flute
Niles Watson

Oboe
Corbin Stair

Clarinet
Hongmin Fan
Guangyao Xue

Bassoon
Brigid Babbish
Keith Buncke

Horn
Eric Huckins
Levente Varga
Maureen Young

Trumpet
Nozomi Imamura
Diana Wensley

Trombone
Patrick Montgomery
Alexander Walden

Tuba
Pierrick Fournes

Timpani and Percussion
Tomasz Kowalczyk

Faculty Marshal
Paul Bryan (Trombone '93)
Registrar and Associate Dean of Academic Affairs

CURTIS
INSTITUTE OF MUSIC

ALUMNI WEEKEND RECITAL
Selections from the Curtis Vocal Studies Department
Friday, September 16, 2011, at 7 p.m.
Field Concert Hall

◆

"Tonight" (Ensemble) Leonard Bernstein (Conducting '41)
from *West Side Story* (1918–90)

Sarah Shafer, soprano
Jazimina MacNeil, mezzo-soprano
Joshua Stewart, tenor
Johnathan McCullough, baritone
Julian Arsenault, baritone
Donald St. Pierre, piano

***The Old Maid and the Thief*, selections** Gian Carlo Menotti ('33)
(1911–2007)

"When the air sings of summer"
Sean Michael Plumb, baritone

"Steal me, sweet thief"
Elizabeth Zharoff, soprano

Donald St. Pierre, piano

***Antony and Cleopatra*, selections** Samuel Barber ('34)
(1910–81)

"Oh take those lips away"
Elizabeth Zharoff, soprano
Brandon Cedel, bass-baritone

"Give me my robe, put on my crown"
Allison Sanders, soprano

Bonnie Wagner, piano

"A Simple Song" from Mass Bernstein

"Rabbit at Top Speed" from *La Bonne cuisine*

Jazimina MacNeil, mezzo-soprano
Mikael Eliasen, piano

"Dream with Me" from *Peter Pan* Bernstein

Jazimina MacNeil, mezzo-soprano
Nathan Vickery, cello
Mikael Eliasen, piano

"Make Our Garden Grow" from *Candide* Bernstein

Sarah Shafer, soprano
Jazimina MacNeil, mezzo-soprano
Joshua Stewart, tenor
Christopher Tiesi, tenor
Julian Arsenault, baritone
Andrew Bogard, bass-baritone

Meredith LaBouff, soprano
Alize Rozsnyai, soprano
Allison Sanders, soprano
Lauren Eberwein, mezzo-soprano
Shir Rozzen, mezzo-soprano
Nian Wang, mezzo-soprano
Adam Frandsen, tenor
Johnathan McCullough, baritone
Sean Michael Plumb, baritone
Brandon Cedel, bass-baritone
Thomas Shivone, bass-baritone

Donald St. Pierre, piano

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Andrew Bogard, from Delaware, Ohio, is a student of Marlena Kleinman Malas, and entered Curtis in 2011.

Brandon Cedel (Voice '10), from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Adam Frandsen, from Copenhagen, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Meredith LaBouff, from Tenafly, N.J., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Sean Michael Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2008.

Allison Sanders (Voice '09), from Memphis, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone, from Fort Worth, Tex., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Joshua Stewart (Voice '09), from New Orleans, is a student of Fred Carama, adjunct faculty, and entered Curtis in 2005.

Christopher Tiesi, from Sarasota, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Nian Wang, from Nanjing, China, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2011.

Elizabeth Zharoff, from Wenatchee, Wash., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Donald St. Pierre, opera and voice coach

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH ALISON BALSOM, TRUMPET
Monday, September 19, 2011, at 10 a.m.
Field Concert Hall

◆

Sonata for Trumpet and Piano — Paul Hindemith (1895–1963)

Sara Huebner, trumpet
Jungeun Kim, piano

Concerto in E major — Johann Nepomuk Hummel (1778–1837)
transcribed to E-flat major

Nozomi Imamura, trumpet
Jungeun Kim, piano

Concerto in E major — Hummel
transcribed to E-flat major

Diana Wensley, trumpet
Jungeun Kim, piano

Concertino for Trumpet — André Jolivet (1905–74)

George Goad, trumpet
Elena Jivaeva, piano

◆

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CLINICIAN

Alison Balsom is visiting professor of trumpet at the Guildhall School of Music. She has studied at Guildhall and the Paris Conservatoire and with Håkan Hardenberger. Ms. Balsom was previously a member of the Gustav Mahler Jugendorchester and the National Youth Orchestra of Great Britain. In 2011 she received her second Female Artist of the Year award at the Classic BRITs. Her latest release, *Italian Concertos*, was the biggest-selling album for EMI Classics in 2010.

Ms. Balsom's recent and upcoming performances include appearances with the City of Birmingham, National, San Francisco, and Toronto symphonies; BBC, Los Angeles, and Royal philharmonics; Chamber Orchestra of Philadelphia; Orchestre de Paris; Orchestre National de France; and Wiener Symphoniker.

PERFORMERS

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger, and entered Curtis in 2011.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger, and entered Curtis in 2011.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

CURTIS
INSTITUTE OF MUSIC

CURTIS ON TOUR IN ASIA
Saturday, September 24, 2011, at 8 p.m.
Saint Mark's Church

◆

All-Mahler Program

Quartet in A minor — Gustav Mahler (1860–1911)

Yiying Julia Li, violin
Roberto Díaz, viola
Marcy Rosen, cello
Michelle Cann, piano

Lieder eines fahrenden Gesellen
arranged by Arnold Schoenberg

Wenn mein Schatz Hochzeit macht
Ging heut' morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

Jarrett Ott, baritone
Curtis Chamber Ensemble
Mark Russell Smith, conductor

INTERMISSION

Symphony No. 4 in G major
arranged by Klaus Simon

Bedächtig, nicht eilen
In gemächlicher Bewegung, ohne Hast
Ruhevoll: Poco adagio
Sehr behaglich

Sarah Shafer, soprano
Curtis Chamber Ensemble
Mark Russell Smith, conductor

◆

Photographic and recording equipment may not be used in St. Mark's Church. Recitals are professionally recorded for educational use and possible broadcast.

◆

CONDUCTOR

Mark Russell Smith, a 1987 graduate of the Curtis Institute of Music, has been music director of the Quad City Symphony since 2008. He is also director of new music projects of the St. Paul Chamber Orchestra and artistic director of orchestral studies at the University of Minnesota.

SOLOISTS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Roberto Díaz (Viola '84), president

Marcy Rosen (Cello '77)

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CURTIS CHAMBER ENSEMBLE

Violin
Jeoung-Yin Kim
Yiying Julia Li

Viola
Junping Qian

Cello
Jeong-Hyoun Lee

Double Bass
Nathaniel West

Flute
Bile Zhang

Oboe and English horn
Alexandra von der Embse

Clarinet
Juyong You

Bassoon
Julia Harguindey

Horn
Katherine Jordan

Percussion
Ted Babcock
Yi Fei Fu

Keyboard
Michelle Cann
Lio Kuokman (Conducting '09)

CURTIS ON TOUR

Curtis On Tour brings the extraordinary artistry of the world-renowned Curtis Institute of Music to audiences nationwide, with tomorrow's leading musicians performing alongside celebrated Curtis alumni and faculty. Their performances embody the remarkable traditions of Curtis, where individually tailored training with a faculty of renowned musicians has nurtured a long line of great artists, from Leonard Bernstein and Samuel Barber to Hilary Hahn and Lang Lang.

Asia Tour Performances

October 4	Shanghai Concert Hall Works of Mahler, Bernstein, and Brahms
October 7	Beijing Concert Hall
October 9	Seoul Arts Center Repeat of tonight's performance

North American Tour Performances

Curtis president and violist Roberto Diaz ('84) and guitar faculty member Jason Vieaux will join Curtis students on a cross-country tour February 25 through March 14. Tour venues include Burlington, Vt.; Rockport, Maine; Aspen, Colo.; Sarasota, Lake Wales, and Mountain Lake, Fla.; Davis and San Diego, Calif.; and Seattle, Wash. This tour features works of Kodály, Paganini, Piazzolla, and Zhou ('05). A free preview will occur in Field Concert Hall on January 25 at 8 p.m.

European Tour Performances

The Curtis Symphony Orchestra will preview their European performances at the Dresden Music Festival with a free concert at the Mann Center on May 11 at 8 p.m. This tour features two programs—one all-Brahms and another featuring works of Bartók, Bernstein ('41), and Ludwig ('01).

CURTIS
INSTITUTE OF MUSIC

Jimmy Brent Recital

Field Concert Hall
Sunday, September 25, 2011, at 2 p.m

All Good Children Go to Sleep James R. Brent
Five Day Deodorant on the Seventh Day (1953–79)

Tom Lawton, piano

"Part II: Rose Window" David Ludwig ('01)
from *The Catherine Wheel* (b. 1972)

Alexandra von der Embse, oboe
Zoë Martin-Doike, violin
Jessica T. Chang, viola
Nathan Vickery, cello

Eight Pieces, Op. 39, selections Reinhold Glière
(1875–1956)

Prelude: Andante
Gavotte: Allegretto
Cradle Song: Tranquillo
Canzonetta: Moderato
Etude: Allegro molto

Rebecca Anderson, violin
Nathan Vickery, cello

Duo for Cello and Double Bass Edgar Meyer
(b. 1960)

Nathan Vickery, cello
Rex Surany, double bass

Allegro precipitato, ma non troppo presto Sergey Prokofiev
from Quintet in G minor, Op. 39 (1891–1953)

Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin
Nathan Vickery, cello
Rex Surany, double bass

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Rex Surany, from Plainsboro, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2007.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Tom Lawton, guest artist

•

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THIS FALL AT CURTIS

Thursday, October 6–Sunday, October 9 at 7:30 p.m.
Curtis Opera Theatre: A Double-Bill of Handel and Davies
Curtis Opera Studio, 1726 Locust Street
Vinay Parameswaran, conductor
Chas Rader-Shieber, stage director

Subscriptions: $75 (Double-Bill, *Faust*, and *I Capuleti e i Montecchi*)
Single tickets: $35; Curtis Ticket Office: www.curtis.edu or (215) 893-7902

◆

Monday, October 10 at 8 p.m.
Student Recital Series Begins
Field Concert Hall

Students perform solo and chamber works in Field Concert Hall almost every Monday, Wednesday, and Friday night throughout the school year. Admission is free; seating is on a first-come-first-served basis.

◆

Sunday, October 23 at 3 p.m.
Curtis Symphony Orchestra
Verizon Hall at the Kimmel Center
Michael Stern ('86) and Vinay Parameswaran, conductors
Jonathan Biss, piano ('01)

Jack Wolgin Orchestral Concerts

Ludwig	***Fanfare for Sam* (Philadelphia premiere)**
Barber	**Adagio for Strings, Op. 11**
Beethoven	**Concerto No. 4 in G major, Op. 58**
Tchaikovsky	**Symphony No. 4 in F minor, Op. 36**

Three-concert subscriptions: $15–$110, Curtis Ticket Office: www.curtis.edu or (215) 893-7902; single tickets $5–$45, Ticket Philadelphia: www.TicketPhiladelphia.com or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH EDUARDO FERNÁNDEZ, GUITAR
Tuesday, October 4, 2011, at 10 a.m.
Field Concert Hall

◆

Sonata for Guitar, Op. 47, selections — Alberto Ginastera (1916–83)
Canto: Tempo rapsodico
Finale: Presto e fogoso

Jiyeon Kim, guitar

***Rêverie*, Op. 19** — Giulio Regondi (1822–72)

Jordan Dodson, guitar

◆

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CLINICIAN

Eduardo Fernández is recognized as one of today's leading guitarists. He received prizes in several international guitar competitions including the 1972 Porto Alegre, 1975 Radio France, and the 1975 Andrés Segovia. Beginning his studies at age seven, his principal teachers were Abel Carlevaro, Guido Santórsola, and Héctor Tosar. Mr. Fernández has released over twenty albums on the Decca, Oehms, and Labor record labels. He is also active as a teacher and researcher at the Escuela Universitaria de Música in Montevideo, Uruguay. He has written a major book on guitar technique, *Technique, Mechanism, Learning: An Investigation into Becoming a Guitarist*, a book of essays on J. S. Bach's lute music, and several articles in leading guitar publications. He is artistic director of Montevideo's biannual international guitar festival and of Columbia's Encuentros Nacionales de la Guitarra.

Mr. Fernández is also active as a composer, having served as secretary of the Uruguayan branch of the International Society for Contemporary Music for two years. He is also a founder of the Uruguay chapter of the International Music Council, part of the United Nations Education, Scientific, and Cultural Organization (UNESCO).

PERFORMERS

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux, and entered Curtis in 2011.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux, and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

Curtis Opera Theatre

presents

Apollo e Dafne by George Frideric Handel
Miss Donnithorne's Maggot by Peter Maxwell Davies

Vinay Parameswaran, *conductor*
Chas Rader-Shieber, *stage director and production*
Christopher J. Frey, *lighting designer*

Thursday, October 6–Sunday, October 9, 2011

Curtis Opera Studio
Field Concert Hall

Photographic and recording equipment may not be used
in the Curtis Opera Studio or Field Concert Hall.

APOLLO E DAFNE, HWV 122
Music by George Fridieric Handel
Unknown librettist

Recitative: "La terra è liberata"
Aria: "Pende il ben dell'universo"
Recitative: "Ch'il superbetto Amore"
Aria: "Spezza l'arco e getta l'armi"
Aria: "Felicissima quest'alma"
Recitative: "Che voce! che beltà!"
Aria: "Ardi, adori e preghi invano"
Recitative: "Che crudel!"
Duet: "Una guerra ho dentro il seno"
Recitative: "Placati al fin, o cara"
Aria: "Come rosa in su la spina"
Recitative: "Ah, ch'un Dio non dovrebbe"
Aria: "Come in ciel benigna stella di Nettun placa il furor"
Recitative: "Odi la mia ragion"
Duet: "Deh, lascia addolcire"
Recitative: "Sempre t'adorerò"
Aria with Recitative: "Mia piante correte"
Aria: "Cara pianta, co'miei pianti"

Cast

	OCTOBER 6 AND 8	OCTOBER 7 AND 9
Apollo	Sean Michael Plumb	Johnathan McCullough
Dafne	Anna Davidson	Alize Rozsnyai

INTERMISSION

During intermission, the audience is kindly asked to proceed downstairs to Field Concert Hall for the completion of tonight's program.

MISS DONNITHORNE'S MAGGOT, OP. 60
Music by Peter Maxwell Davies
Libretto by Randolph Stow

Prelude
Miss Donnithorne's Maggot
Recitative
Her Dump
Nocturne
Her Rant
Recitative
Her Reel

Anna Davidson, soprano

◆

(Texts and translations follow performer listings.)

SYNOPSES

Apollo e Dafne

Apollo, having released Greece from tyranny by killing the menacing and destructive Python, is in an arrogant mood. He boasts that even Cupid's archery is no match for his own bow and arrow; however, his bravura is shattered upon spying the lovely nymph Dafne. Apollo is instantly smitten and applies the full range of his charms in an attempt to win her favor. She rejects his advances, stating that she would rather die than lose her honor. She is faithful only to Apollo's sister, the chaste goddess Diana [who was also known as Cynthia, due to her birthplace of Mount Cynthus on Delos]. Apollo becomes more forceful, insisting that Dafne yield to his love before her beauty fades, and he physically takes hold of her. When all seems lost, Dafne manages to escape his clutches by transforming herself into a laurel tree. Devastated, Apollo states that his tears will water her green leaves and that her triumphant branches will be used to crown the greatest heroes.

– *Wikipedia.com*

Miss Donnithorne's Maggot

Miss Eliza Donnithorne (c. 1827-86) was an Australian lady and apparently one of the models for Miss Havisham in Dickens's *Great Expectations*. She was jilted at the altar by her naval officer fiancé and became a recluse, never leaving her house again. This unusual music-theater composition discovers her years later, ranting among the remnants of her wedding banquet.

Maggot—defined as "a whimsical fancy," "an English country dance," or "the larva of a fly, found in decaying matter"—is made up of eight songs (though the fifth is a nocturne-interlude sung for her by the alto flute) and is a tour de force of vocal effects, requiring a range of three octaves.

Rather than the typical operatic narrative, *Miss Donnithorne's Maggot* is a roller-coaster of an emotional journey; a staged cycle of songs that added together, create a stunning portrait of her unrequited love and its bizarre emotional consequences.

—Chas Rader-Shieber

BIOGRAPHIES

Vinay Parameswaran, *conductor*

San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow.

Mr. Parameswaran served as assistant conductor for the Curtis Opera Theatre's production of *Les Mamelles de Tirésias*, and recently made his Kennedy Center conducting debut with Curtis 20/21. He will lead the Curtis Symphony Orchestra twice this season, conducting works of Ludwig and Barber in October and Danielpour's *Toward the Splendid City* in February.

Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009. He began studying piano at age five and added percussion the next year. Mr. Parameswaran is the only student to win Brown University's Concerto Competition on two different instruments: piano in 2009 and

timpani in 2007. He conducted Gluck's *Orfeo ed Euridice* for Brown Opera Productions in 2008 and served as assistant conductor of the Brown University Orchestra. Mr. Parameswaran was a percussionist for six years in the San Francisco Symphony Youth Orchestra, joining the orchestra on two European tours.

Chas Rader-Shieber, *stage director and production*
Stage director Chas Rader-Shieber's recent work includes new productions of *Tolomeo* for Glimmerglass Opera, *Tamerlano* for Washington National Opera and Los Angeles Opera, *Die Entführung aus dem Serail* for Lyric Opera of Chicago and San Francisco Opera, *Don Giovanni* for Santa Fe Opera, and *David et Jonathas* for Pinchgut Opera in Sydney. His work has been seen at the opera companies of Houston, Minnesota, Philadelphia, Pittsburgh, St. Louis, Vancouver; the New York City Opera; and the Spoleto Festival, among others.

Having made a specialty of 17th- and 18th-century operas, Mr. Rader-Shieber has directed Mozart's *La clemenza di Tito*, *Die Zauberflöte*, *Le nozze di Figaro*, *Il re pastore*, and *Così fan tutte*, and Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Acis and Galatea*, *Alcina*, *Xerxes*, *Partenope*, *Tolomeo*, and *Flavio*. He has also directed works of Cavalli, Charpentier, Gluck, Monteverdi, and Purcell.

He has staged over twenty-five operas for the Curtis Opera Theatre since 1991, most recently Mozart's *Idomeneo*. Mr. Rader-Shieber joined the Curtis faculty in 2009 and will stage Henze's *Elegy for Young Lovers* in 2012.

Christopher J. Frey, *lighting designer*
Christopher J. Frey is a lighting designer based in Philadelphia. While his work mainly consists of lighting for theater, opera, and dance, he has also designed for live music events, art installations, and corporate events. Mr. Frey is a graduate of the University of the Arts, with a BFA in Lighting Design. His digital portfolio and resume can be found at www.freylightingdesign.com.

Anna Davidson (Dafne—October 6 and 8, Miss Donnithorne), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Rooster, Jay), *Il Signor Bruschino* (Sofia), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Johnathan McCullough (Apollo—October 7 and 9), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Cricket, Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Gendarme), and *La Tragédie de Carmen* (García) for the Curtis Opera Theatre; roles for Center Stage Opera, Los Angeles Opera, and Opera Camp, presented by LA Opera; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Sean Michael Plumb (Apollo—October 6 and 8), from Los Angeles, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top;* and, as a soloist, with the Los Angeles Opera Orchestra at the GRAMMY Week 2010 Salute to Plácido Domingo.

Alize Rozsnyai (Dafne—October 7 and 9), from San Diego, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; roles for the Indiana University

Early Music Institute and Aspen Music Festival and School; and, as a soloist, with the Brentwood-Westwood Symphony Orchestra, Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

CURTIS CHAMBER ENSEMBLE

Violin
Zoë Martin-Doike
Amalia Hall
Barbora Kolářová
Choha Kim

Viola
Ren Martin-Doike
Shuangshuang Liu

Cello
Gabriel Cabezas
Youna Choi

Double Bass
Louisa Womack

Flute
Diondré McKinney

Oboe
Beverly Wang
Corbin Stair

Clarinet
Samuel Boutris

Bassoon
Catherine Chen

Percussion
Tomasz Kowalczyk

Keyboard
Donald St. Pierre, faculty

PRODUCTION CREDITS

Musical Preparation—Lisa Keller, Susan Nowicki, Donald St. Pierre
Rehearsal Pianists—Lisa Keller, Reese Revak, Donald St. Pierre
Italian Diction Coach—Corradina Caporello
Stage Manager—Wesley Reid
Assistant Stage Manager—Asaki Kuruma
Hair and Make-up—Giacomina Pluma
Resident Wardrobe Supervisor—Rita Squitiere

Apollo e Dafne, HWV 122

Music by Handel ~ Unknown text

Recitative: "La terra è liberata"

APOLLO
La terra è liberata,
La Grecia è vendicata,
Apollo ha vinto!
Dopo tanti terrori e tante stragi
Che desolaro e spopolaro i regni,

Giace Piton per la mia mano estinto.
Apollo ha trionfato,
Apollo ha vinto!

APOLLO
The earth is liberated,
Greece is avenged,
Apollo has conquered!
After so many terrors and slaughter,
Which have devastated and depopulated kingdoms,
Python lies slain by my hand.
Apollo has triumphed,
Apollo has conquered!

Aria: "Pende il ben dell'universo"

APOLLO
Pende il ben dell'universo
Da quest'arco salutar.
Di mie lodi il suol rimbombe
Ed appresti l'ecatombe
Al mio braccio tutelar.

APOLLO
The well-being of the universe
Hangs on this bow which has saved it.
Let the earth echo with my praises
And prepare a sacrifice
For my arm which protects it.

Recitative: "Ch'il superbetto Amore"

APOLLO
Ch'il superbetto Amore delle saette mie ceda alla forza;
Ch'omai più non si vanti
Della punta fatal d'aurato strale;
Un sol Piton più vale
Che mille accesi e saettati amanti.

APOLLO
Let proud little Cupid yield to the power of my arrows;
Henceforth, let him no longer boast
Of the fatal tip of the golden dart;
A single Python is worth more
Than a thousand inflamed lovers pierced with arrows.

Aria: "Spezza l'arco e getta l'armi"

APOLLO
Spezza l'arco e getta l'armi,
Dio dell'ozio e del piacer.
Come mai puoi tu piagrami,
Nume ignudo e cieco arcier?

APOLLO
Break your bow, discard your arrows,
God of idleness and pleasure.
How can you ever wound me,
Naked god and blind archer?

Please wait until the conclusion of the selection before turning the page.

Aria: "Felicissima quest'alma"

DAFNE
Felicissima quest'alma
Ch'ama sol la libertà.
Non v'è pace, non v'è calma
Per chi sciolto il cor non ha.

DAPHNE
Blissful is this soul
Which only loves liberty.
There is no peace, no calm
For one whose heart is not free.

Recitative: "Che voce! che beltà!"

APOLLO
Che voce! che beltà! questo suon, questa vista il cor trapassa: Ninfa!

APOLLO
What a voice! What beauty! This sound, this sight, pierce my heart: Nymph!

DAFNE
Che veggo? ahi lassa; e chi sarà costui che mi sorprese?

DAPHNE
What do I see? Alas, and who can this be who has surprised me?

APOLLO
Io son un dio ch'il tuo bel volto accese.

APOLLO
I am a god, set on fire by your lovely face.

DAFNE
Non conosco altri dei fra queste selve che la sola Diana; non t'accostar, divinità profana.

DAPHNE
I know of no other gods in these woods than Diana alone; do not come near me, profane divinity.

APOLLO
Di Cinzia io son fratel; s'ami la suora, abbi, o bella, pietà di chi t'adora.

APOLLO
I am Cynthia's brother; if you love the sister, then take pity, lovely girl, on him who adores you.

Aria: "Ardi, adori e preghi invano"

DAFNE
Ardi, adori e preghi invano,
Solo a Cinzia io son fedel.
Alle fiamme del germano
Cinzia vuol ch'io sia crudel.

DAPHNE
You desire, adore, and plead in vain;
I am faithful to Cynthia alone.
Towards her brother's flame
Cynthia wishes me to be cruel.

Please wait until the conclusion of the selection before turning the page.

Recitative: "Che crudel!"

APOLLO
Che crudel!

DAFNE
Ch'importuno!

APOLLO
Cerco il fin de' miei mali.

DAFNE
Ed io lo scampo.

APOLLO
Io mi struggo d'amor.

DAFNE
Io d'ira avvampo.

APOLLO
How cruel!

DAPHNE
How importunate!

APOLLO
I seek an end to my sufferings.

DAPHNE
And I, rescue [from mine].

APOLLO
I am consumed with love.

DAPHNE
I burn with rage.

Duet: "Una guerra ho dentro il seno"

DAFNE E APOLLO
Una guerra ho dentro il seno
Che soffrir più non si può.

APOLLO
Ardo, gelo
S'al rigor non metti freno.

DAFNE
Temo e peno;
S'all'ardor non metti freno.

DAFNE E APOLLO
Pace aver mai non potrò.

DAPHNE AND APOLLO
I have a war in my breast
Which can no longer be borne.

APOLLO
I'll burn and go cold
If you do not curb your severity.

DAPHNE
I fear and am in anguish
If you do not curb your passion.

DAPHNE AND APOLLO
I shall never be able to find peace.

Recitative: "Placati al fin, o cara"

APOLLO
Placati al fin, o cara,
La beltà che m'infiamma sempre non fiorirà;
Ciò che natura di più vago formò passa e non dura.

APOLLO
Calm yourself now, dearest,
The beauty which inflames me will not flower forever;
The greatest loveliness that nature created passes and does not last.

Please wait until the conclusion of the selection before turning the page.

Aria: "Come rosa in su la spina"

APOLLO
Come rosa in su la spina
Presto viene e presto va,
Tal con fuga repentina
Passa il fior della beltà.

APOLLO
As the rose on the thorn
Quickly comes and goes,
So passes with sudden flight
The flower of beauty.

Recitative: "Ah, ch'un Dio non dovrebbe"

DAFNE
Ah, ch'un dio non dovrebbe altro amore seguir ch'oggetti eterni;
Perirà, finirà caduca polve che grata a te mi rende,
Ma non già la virtù che me difende.

DAPHNE
Ah, a god should not seek other love than of things immortal;
The short-lived dust which makes me pleasing to you will perish,
It will end but not so the virtue which defends me.

Aria: "Come in ciel benigna stella di Nettun placa il furor"

DAFNE
Come in ciel benigna stella
Di Nettun placa il furor;
Tal in alma onesta e bella
La ragion frena l'amor.

DAPHNE
As the benign star in the sky
Calms Neptune's fury,
An honest and beautiful soul
Has reason restraining its love.

Recitative: "Odi la mia ragion"

APOLLO
Odi la mia ragion.

APOLLO
Hear my reason.

DAFNE
Sorda son io.

DAPHNE
I am deaf.

APOLLO
Orso e tigre tu sei.

APOLLO
You are a bear and a tiger.

DAFNE
Tu non sei dio.

DAPHNE
You are no god.

APOLLO
Cedi all'amor, o proverai la forza.

APOLLO
Yield to love or suffer force.

DAFNE
Nel sangue mio questa tua fiamma ammorza.

DAPHNE
Quench this flame of yours in my blood.

Please wait until the conclusion of the selection before turning the page.

Duet: "Deh, lascia addolcire"

APOLLO
Deh, lascia addolcire quell'aspro rigor.

APOLLO
Alas, let this harsh severity be softened.

DAFNE
Più tosto morire che perder l'onor.

DAPHNE
Better to die than lose my honor.

APOLLO
Deh, cessino l'ire, o dolce mio cor!

APOLLO
Alas, cease your rages, my sweetest heart!

Recitative: "Sempre t'adorerò"

APOLLO
Sempre t'adorerò.

APOLLO
I will always adore you.

DAFNE
Sempre t'aborrirò.

DAPHNE
I will always abhor you.

APOLLO
Tu non mi fuggirai.

APOLLO
You will not escape me.

DAFNE
Sì, che ti fuggirò.

DAPHNE
Yes, I will escape you.

APOLLO
Ti seguirò, correrò, volerò sui passi tuoi;
Più veloce del sole esser non puoi.

APOLLO
I will follow you, run, and fly in your footsteps.
You cannot run faster than the sun.

Please wait until the conclusion of the selection before turning the page.

Aria with Recitative: "Mia piante correte"

APOLLO

Mie piante correte,
Mie braccia stringete l'ingrata beltà.
La tocco, la cingo, la prendo, la stringo, ma qual novità?
Che vidi, che mirai? Cielo!

Destino, che sarà mai? Dafne, dove sei tu, che non ti trovo?
Qual miracolo nuovo ti rapisce, ti cangia e ti nasconde?
Che non t'offenda mai del verno il gelo,
Né il folgore dal cielo tocchi la sacra e gloriosa fronda.

APOLLO

Run, my feet,
Seize the ungrateful beauty, my arms.
I touch, embrace, hold, and seize her, but what marvel is this?
What have I seen; on what have I gazed? Heavens!

Destiny, what will happen? Daphne, where are you, for I can't find you?
What new miracle snatches, changes, and hides you?
Let the frosts of winter never harm you,
Nor the lightning from heaven touch your sacred and glorious foliage.

Aria: "Cara pianta, co'miei pianti"

APOLLO

Cara pianta, co'miei pianti il tuo verde irrigherò.
De' tuoi rami trionfanti sommi eroi coroner.
Se non posso averti in seno,
Dafne, almeno sovra il crin ti porterò.

APOLLO

Beloved plant, I will water your green with my crying;
I will crown the greatest heroes with your triumphal branches.
If I cannot have you on my breast,
Daphne, at least, I will wear you on my head.

Translation (adapted) from *Hallische Handel-Ausgabe, Serie V, Band 4: Kantaten mit Instrumenten II* (Barenreiter)

Please wait until the conclusion of the selection before turning the page.

Miss Donnithorne's Maggot, Op. 60

Music by Davies - Text by Stow

"Prelude"

Your Excellency, Your Honour, Your Worship, ladies and gentlemen,
people of Sydney, most of all the deserving poor,
Miss Donnithorne begs the favour of your presence
at her nuptial feast and ball.
May it choke you one and all.

"Miss Donnithorne's Maggot"

Green mooned the white lady of silvered Sydney town
—O, stately as a candle-end, all in her winding-gown;
apple-pale and like a spider's egg her dainty muslin face
and her moonstones new polished with a moon-clout of lace.

She wept like a xylophone, she laughed like a tree.
"Alack and alas," she said, "who would not change with me?
To have to herself alone such a fine tower of cake
where the seaweed does intertwine with the precious coral snake."

She danced like a cancle. "Ah, who would not be me?
To keep her bed all day, embowered in a tree
that springs from cellars, all flushed with wedding wine
and drops its white dew on me, at dawn when I dine."

The palm by her bedside, it stooped through the bars,
more gentle than whiskers, more sweet than cigars,
till full like a spider's egg grew lovely moony face
and happy little spiders chased all up and down the place.

Please wait until the conclusion of the selection before turning the page.

"Recitative"

They say the owl was a baker's daughter. Lord, we
know what we are, but know not what we may be.

Here comes the bride, stark mad in white satin.
And her maid, stark sane in black bombazine,
and with such a pretty apron.

The breeze blows from the sea. I shall take a piece
of chalk in my hand and go out into the night,
and on every silvered road of the sleeping town
I shall paint this word: ETERNITY.

Under the leaves of this dark Domain I shall speak by heart
all the works of Shakespeare.

So dull, so conforming, this city—as Beulah tells me.
Ah, for a gale from the sea, speaking of fortitude and fidelity
and all the NAVAL virtues.

A gale from the ocean, fierce with romance, to ring all the
bells, all the MARRIAGE-BELLS, of the midnight town.

Aye. Aye. Let the bells be tolling, the carriage wheels crunching,
the aunts weeping, the cousins coveting, the bridesmaid plotting
against the groomsman, the bridegroom fidgeting, the bride chastely
blushing, the wedding-cake blooming with candles and the sword
poised above it.

They say the OWL was a baker's daughter. Artists: canst paint a
dolorous cry?

Please wait until the conclusion of the selection before turning the page.

"Her Dump"
The harbor lay on her indigo back
with all six legs in the sky.
She clenched on the pinchbeck moon,
snatched him home to her hollow.

On the terrible sea-cliffs
wild with nightshade and ivy
where my cake beams out good cheer
to the Royal Navy

the beetle and her maid
gnaw on their stolen moons,
GNAW on their indigo moons,
They taste of lead.

A moon? It must be a present from the grocer.
In India once my ayah fed me the moon
from a silver spoon.

"Nocturne" (**instrumental**)

Please wait until the conclusion of the selection before turning the page.

"Her Rant"
On the doorsills of my CAKE
cactus heaves at the hinges.
On the windowsills of my CAKE
thistles gong on the bars.

In the exercise-yard of my CAKE
never a sentry passes;
the guards have died too soon
too see out my time.

Yet somebody knocks, someone knocks, or was it the southerly?
Somebody hacks back the bolts with his hands and advances,
    on me all womanly,
on me alone, in my cell, ten years deep in the icing,
cowering, a female afraid, squeaking out so enticing.

    And aha-ha-ha! to your braid,
    ho-ho-ho! to your buttons,
    to the ceremonial sword
    by your white duck thigh:

    for the gatehouse of my CAKE,
    all one wound of roses,
    is the open crimson endless petal throat!
    of a RAT. That closes.

"Recitative"

In the dusty afternoons and in the twilight I listen to the voices.

BOYS shout in the distant street. BOYS trespass in my grounds, after sunset, and whistle and whisper among my jungles.

BOYS! Monsters. Heartbreakers. Life-takers. I shall order a shotgun from London to teach them their duty just where they sit down.

But behind my shutters, at my door open on the chain,
I listen to the voices among my darkening trees.

Billy is innocent and Joey is a villain. Joey shouted at my window: "Fifty-five and never been ******!"

He said to Billy: "They go mad if they don't get it.
They need ******," he said, "to keep them right."

Such things they say, a lady could not repeat them.
And once Joey told Billy a poem, at which they laughed very much, and I remember one line.

"I've ****** my ****** brother,' said the ****** from the Bush."

MONSTERS! LIFE-TAKERS! And yet …

Dear boys. Such dear boys. I think I shall adopt a little boy.

A little. Post-captain. Of the Royal Navy. With a gold moustache.

Please wait until the conclusion of the selection before turning the page.

"Her Reel"

Hark! His voice! The bridegroom calls from the chamber.
Husband, I come.
So long, so long, so long, love. I have listened.
I did not think that love might last so long.

Gracious Apollo! Why am I sitting on the floor?
I declare, it must have been the sunflower wine.

And the sun and the sea and the bells, orange-flowers in my veil,
the orange I stuck on his finger ("Wear it always," I said)
and his epaulettes and his buttons, his hair and the ring
—All golden, golden, golden, gold, gold, gold.

In the strong-vaults of my CAKE!
It is not blood on the ingots.
It is bat's piss.
And bats that SOAR towards the moon
break their stupid fucking
necks on the glass.

I wear this bat in my hair. It portends, they say,
a disastrous, a devastating passion.
How the gold of the light of the end of a perfect day
brings out the schoolgirl in us all.

I come! I come. O heart, I am faithful as you are.
I am perilous as pear-flower that falls at a touch,
I am virgin. O chevalier,
I come.

THIS SEASON AT THE CURTIS OPERA THEATRE

Faust by Charles Gounod
Thursday, November 17–Saturday, November 19 at 7:30 p.m.
Sunday, November 20 at 2:30 p.m.
Benjamin Shwartz, conductor ('04)
John Giampietro, stage director
Prince Music Theater

I Capuleti e i Montecchi by Vincenzo Bellini
Thursday, May 3–Saturday, May 5 at 7:30 p.m.
Sunday, May 6 at 2:30 p.m.
David Hayes, conductor ('89)
Emma Griffin, stage director
Prince Music Theater

Two-opera subscriptions (*Faust*, *I Capuleti e i Montecchi*): $50; single tickets: $35
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

Elegy for Young Lovers by Hans Werner Henze
Wednesday, March 14 at 7:30 p.m.
Friday, March 16 at 8 p.m.
Sunday, March 18 at 2:30 p.m.
George Manahan, conductor
Chas Rader-Shieber, stage director
Perelman Theater at the Kimmel Center

Aurora Series for Chamber Opera at the Perelman Theater

Presented in association with Opera Company of Philadelphia and Kimmel Center Presents. Funded in part by the National Endowment for the Arts and William Penn Foundation.

Single tickets: $50–$130; Kimmel Center Box Office and Ticket Philadelphia: www.ticketphiladelphia.org or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011–12 ALUMNI RECITAL SERIES

◆

LIANG WANG, OBOE, WITH BENJAMIN HOCHMAN, PIANO
Sunday, October 9 at 3 p.m.
Field Concert Hall

◆

Drei Romanzen, Op. 94 — Robert Schumann (1810–56)
- Nicht zu schnell
- Einfach, innig
- Nicht schnell

Sonata in D major, Op. 166 — Camille Saint-Saëns (1835–1921)
- Andantino
- Ad libitum—Allegretto
- Molto allegro

Gran concerto sopra motivi dei Vespri siciliani — Antonino Pasculli (1842–1924)

Liang Wang, oboe
Benjamin Hochman, piano

INTERMISSION

Barcarolle in F-sharp major, Op. 60 — Frédéric Chopin (1810–49)

Benjamin Hochman, piano

Drei Romanzen for Violin, Op. 22 — Clara Schumann (1819–96)

No. 1 in D-flat major: Andante molto
No. 2 in G minor: Allegretto
No. 3 in B-flat major: Leidenschaftlich schnell

Duo concertante — Antal Dorati (1906–88)

Libero, rubatissimo (lento, quasi una cadenza)—
Molto vivace

Liang Wang, oboe
Benjamin Hochman, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Liang Wang ('03), *oboe*

Liang Wang joined the New York Philharmonic as principal oboe in September 2006. Previously he was principal oboe of the Cincinnati Symphony Orchestra, Santa Fe Opera, and San Francisco Ballet Orchestra, and was guest principal oboe at the Chicago and San Francisco symphony orchestras.

Born in Qing Dao, China, he studied at the Beijing Central Conservatory and at California's Idyllwild Arts Academy. He received his bachelor's degree from the Curtis Institute of Music, where he studied with Richard Woodhams, and was a fellowship recipient at the Aspen Music Festival and School and at the Music Academy of the West. He has won awards at the Spotlight Competition of the Los

Angeles Philharmonic, and the Pasadena Instrumental, Fernard Gillet International Oboe, and Tilden Prize competitions, and he has twice received the Los Angeles Philharmonic Fellowship. He has performed chamber music at the Santa Fe and Angel Fire festivals and given master classes at the Cincinnati Conservatory. Mr. Wang is on the faculties of the Manhattan School of Music and New York University.

For more information, visit www.liangoboe.com.

Benjamin Hochman ('01), *piano*

Winner of a 2011 Avery Fisher Career Grant, pianist Benjamin Hochman has earned widespread acclaim for his performances with the New York and Israel philharmonics and the Chicago, Cincinnati, New Jersey, Pittsburgh, and Vancouver symphonies, among others. Highlights of Mr. Hochman's 2011–12 season include solo recitals in Baltimore, Chicago, Jerusalem, New York, and Washington, D.C. He will appear as soloist with the Asheville, Bangor, Boulder, and East Carolina University symphony orchestras.

Mr. Hochman is a regular guest at international music festivals, making appearances in Ravinia, Caramoor, Vail, Gilmore, Marlboro, Lucerne, Prussia Cove, Spoleto (Italy), and Vancouver. He has participated in three prestigious residencies: Chamber Music Society Two at Lincoln Center, Isaac Stern's International Chamber Music Encounters in Israel, and Carnegie Hall's Professional Training Workshops.

Born in Jerusalem, Mr. Hochman is a graduate of the Curtis Institute of Music and the Mannes College of Music. His principal teachers were Claude Frank and Richard Goode; his studies were supported by the America-Israel Cultural Foundation. Mr. Hochman is an associate professor of piano at East Carolina University and is a Steinway Artist. In 2009 he released his first album on the Artek label featuring works of J. S. Bach, Berg, and Webern. His website is www.benjaminhochman.com.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), *Cochairman*
Fanabel Block Kremens (Piano '42), *Cochairman*
Marcantonio Barone (Piano '82)
Blanche Burton-Lyles (Piano '54)
Mary Wheelock Javian (Double Bass '99)
Alan Morrison (Organ '91, Accompanying '93)
Richard Shapp (Opera '75)

◆

NEXT ALUMNI RECITAL

Jaime Laredo and Friends
Sunday, December 11 at 3 p.m.
Field Concert Hall

J. S. Bach	**Concerto in D minor, BWV 1043**
Mendelssohn	**Octet in E-flat major, Op. 20**
Moszkowski	**Suite in G minor, Op. 71**

Tickets: $28; Curtis Ticket Office: www.curtis.edu or (215) 893-7902
Artists donate their services and proceeds benefit Curtis students.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIRST STUDENT RECITAL
Monday, October 10 at 8 p.m.
Field Concert Hall

◆

Sparkle — Chia-Yu Hsu ('00) (b. 1975)

Sara Huebner, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Brian Santero, trombone
Pierrick Fournes, tuba

Commissioned by Curtis in honor of Bob and Guna Mundheim, whose generous support of the Annual Fund as Commissioning Circle members is helping to advance to the goals of the Strategic Plan

Trio — Katerina Kramarchuk (b. 1988)

Stanislav Chernyshev, clarinet
Nathan Vickery, cello
Yue Chu, piano

***Faust*, selections** — Charles Gounod (1818–93)

"Ah! Je ris de me voir" ("Jewel Song")—
"Seigneur Dieu, que vois-je!"

Elizabeth Zharoff, soprano
Shir Rozzen, mezzo-soprano
Christopher Tiesi, tenor
Brandon Cedel, bass-baritone
Bonnie Wagner, piano

Quintet in D major, G. 448 ("Fandango") — Luigi Boccherini (1743–1805)

Allegro maestoso
Pastorale
Grave assai—Fandango

Justine Lamb-Budge, violin
Marié Rossano, violin
Ren Martin-Doike, viola
Arlen Hlusko, cello
Jordan Dodson, guitar

INTERMISSION

Étude d'exécution transcendante no 11 — Franz Liszt (1811–86)

Grande étude de Paganini no 6

Alexander Ullman, piano

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Zoë Martin-Doike, violin
Xiaohui Yang, piano

◆

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COACHES

The Hsu quintet was prepared by David Bilger.

The Boccherini quintet was prepared by Steven Tenenbom.

COMPOSER

Katerina Kramarchuk, from Kishinev, Moldova, is a student of Richard Danielpour and entered Curtis in 2010.

PERFORMERS

Brandon Cedel (Voice '10), from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux, and entered Curtis in 2011.

Pierrick Fournes, from Aigues-Vives, France, is a student of Carol Jantsch and Paul Krzywicki, and entered Curtis in 2011.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley, and entered Curtis in 2011.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian, and entered Curtis in 2011.

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Christopher Tiesi, from Sarasota, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger, and entered Curtis in 2011.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Elizabeth Zharoff, from Wenatchee, Wash., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL
Wednesday, October 12 at 8 p.m.
Field Concert Hall

Works of J. S. Bach, Brahms, Chopin, Enesco, and Mozart

Programs are subject to change.

CURTIS
INSTITUTE OF MUSIC

CURTIS CRESCENDO CLUB PRESENTS
CLASSICS & COCKTAILS
Matthew Barker, host
Tuesday, October 11, 2011, at 7:30 p.m.
Field Concert Hall

◆

Clapping Music — Steve Reich (b. 1936)

Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion

Nagoya Marimbas — Reich

Mari Yoshinaga, marimba
Tomasz Kowalczyk, marimba

Partita No. 1 in B minor, BWV 1002, selections — Johann Sebastian Bach (1685–1750)

Sarabande
Tempo di borea

Caprice in E major, Op. 1, No. 9 — Nicolò Paganini (1782–1840)

Justine Lamb-Budge, violin

Passacaglia in G minor — George Frideric Handel (1685–1759)
transcribed by Johan Halvorsen

Justine Lamb-Budge, violin
Arlen Hlusko, cello

Nocturno — Federico Moreno Torroba (1891–1982)

Jordan Dodson, guitar

Grave assai—Fandango Luigi Boccherini
from Quintet in D major, G. 448 ("Fandango") (1743–1805)

Justine Lamb-Budge, violin
Marié Rossano, violin
Ren Martin-Doike, viola
Arlen Hlusko, cello
Jordan Dodson, guitar

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux, and entered Curtis in 2011.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley, and entered Curtis in 2011.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2011.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian, and entered Curtis in 2011.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Matthew Barker, director of student recitals and coordinator of outside performances

If students study with more than one faculty member, their teachers are listed alphabetically.

2011–12 CRESCENDO CLUB EVENTS

Appassionato Gala Weekend
Saturday, October 22–Sunday, October 23

Crescendo Club Chairs: John and Kelly Papianou

Black-tie gala Saturday at the Radisson-Warwick Plaza Philadelphia and tours of Lenfest Hall Sunday prior to Sunday's Curtis Symphony Orchestra concert in Verizon Hall

Tickets: $150 for Crescendo Club members; available tonight or through Charles B. Finch, Charles.finch@curtis.edu or (215) 717-3141, invitations available tonight or www.curtis.edu/SpecialEvents

◆

Friday Night at Curtis!
Friday, November 11 at 6:30 p.m.
Field Concert Hall

Event Chair: Steven Ujifusa

Student recital, behind-the-scenes tour of Curtis, and private pre- and postconcert receptions

◆

Curtis On Tour Preview
Wednesday, January 25 at 8 p.m.
Field Concert Hall

Event Chairs: Melissa Page, Anna Schuenemann, and Madeline Adams

Student recital featuring works for strings and guitar, preconcert Spanish and South American wine and tapas

(continued)

Curtis Songbook
Saturday, March 3 at 8 p.m.
Lenfest Hall

A cabaret-style event featuring Curtis singers in an array of *Appassionato*-related repertoire. Proceeds benefit the Student Assistance Fund.

Historic Performance Re-Creation
Friday, April 20 at 6:30 p.m.
Field Concert Hall

Event Chairs: Susie Pierce and Marija Ugrinich
Student recital with repertoire re-created from Curtis performances from the 1950s–70s

Appassionato Finale: Gala at the Mann Center
Friday, May 11 at 8 p.m.
Mann Center for the Performing Arts

The day before embarking on their first European tour in over ten years, the Curtis Symphony Orchestra, led by Curtis alumnus Rossen Milanov, revels in a program of Bernstein and Brahms in a concert offered as a free gift to the city of Philadelphia. An elegant gala dinner precedes the concert.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SECOND STUDENT RECITAL
Wednesday, October 12 at 8 p.m.
Field Concert Hall

◆

Concertstück — Georges Enesco (1881–1955)

Sung Jin Lee, viola
Elena Jivaeva, piano

Suite No. 1 in G major for Violoncello, BWV 1007 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Nathan Paer, double bass

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833–97)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Yu-Chien Tseng, violin
Hanchien Lee, piano

INTERMISSION

Toccata in D major, BWV 912 — J. S. Bach

Sonata in A minor, K. 310 — Wolfgang Amadeus Mozart (1756–91)

Allegro maestoso
Andante cantabile con espressione
Presto

Polonaise in F-sharp minor, Op. 44 — Frédéric Chopin (1810–49)

Andrew Hsu, piano

◆

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PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Elena Jivaeva, staff pianist

Hanchien Lee (Piano '03)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, October 14 at 8 p.m.
Field Concert Hall

Works of Bellini, Bernstein, Bizet, Bolcom, Donizetti, Falla, Fauré, Gluck, Grieg, Handel, Mozart, Schubert, Schumann, Sibelius, Thomas, Tosti, Verdi, and Villa-Lobos

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

◆

THIS FALL AT CURTIS

Sunday, October 23 at 3 p.m.
Curtis Symphony Orchestra
Verizon Hall at the Kimmel Center
Michael Stern ('86) and Vinay Parameswaran, conductors
Jonathan Biss, piano ('01)

Jack Wolgin Orchestral Concerts

Ludwig	***Fanfare for Sam*** **(Philadelphia premiere)**
Barber	**Adagio for Strings, Op. 11**
Beethoven	**Concerto No. 4 in G major, Op. 58**
Tchaikovsky	**Symphony No. 4 in F minor, Op. 36**

Three-concert subscriptions: $15–$110, Curtis Ticket Office: www.curtis.edu or (215) 893-7902; single tickets $5–$45, Ticket Philadelphia: www.TicketPhiladelphia.com or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011-12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRD STUDENT RECITAL
Vocal Studies Department Recital
Friday, October 14 at 8 p.m.
Field Concert Hall

"Per questa bella mano," K. 612 — Wolfgang Amadeus Mozart (1756–91)

Thomas Shivone, bass-baritone
Alexander Jacobsen, double bass
Danielle Orlando, piano

◆

"Svarta rosor," Op. 36, No. 1
"Den första kyssen," Op. 37, No. 1 — Jean Sibelius (1865–1957)

"Zur Rosenzeit," Op. 48, No. 5 — Edvard Grieg (1843–1907)

"Har dagen sanket al sin sorg"
from Fem digte af J. P. Jacobsen, Op. 4 — Carl Nielsen (1865–1931)

Adam Frandsen, tenor

"Après un rêve," Op. 7, No. 1 — Gabriel Fauré (1845–1924)

"Mondnacht," Op. 39, No. 5 — Robert Schumann (1810–56)

"Fin ch'han dal vino calda la testa"
from *Don Giovanni* — Mozart

Julian Arsenault, baritone

Susan Nowicki, piano

"Frühlingsglaube," D. 686 — Franz Schubert (1797–1828)

"O del mio amato ben" — Stefano Donaudy (1879–1925)

Sean Michael Plumb, baritone

***Serse*, selections** — George Frideric Handel (1685–1759)

"Ombra mai fu"
"Crude furie degli orridi abissi"

Nian Wang, mezzo-soprano

Susan Nowicki, piano

◆

"Ah! mes amis"
from *La Fille du régiment* — Gaetano Donizetti (1797–1848)

Joshua Stewart, tenor

"O del mio dolce ardor"
from *Paride ed Elena* — Christoph Willibald Gluck (1714–87)

"Connais-tu le pays"
from *Mignon* — Ambroise Thomas (1811–96)

Lauren Eberwein, mezzo-soprano

Danielle Orlando, piano

***Rigoletto*, selections** — Giuseppe Verdi (1813–1901)

"Questa o quella"
"Bella figlia dell'amore"

Alize Rozsnyai, soprano
Shir Rozzen, mezzo-soprano
Christopher Tiesi, tenor
Andrew Bogard, bass-baritone
Danielle Orlando, piano

INTERMISSION

"Tonight" (Ensemble)
from *West Side Story*
Leonard Bernstein ('41)
(1918–90)

Sarah Shafer, soprano
Jazimina MacNeil, mezzo-soprano
Joshua Stewart, tenor
Julian Arsenault, baritone
Johnathan McCullough, baritone

" 'A vucchella"
Francesco Paolo Tosti
(1846–1916)

"Widmung"
from *Myrthen*, Op. 25
Schumann

"Song of Black Max
(As Told by de Kooning Boys)"
from *Cabaret Songs, Vol. 1*
William Bolcom
(b. 1938)

Johnathan McCullough, baritone

Seguidilla: "Près des ramparts de Séville"
from *Carmen*
Georges Bizet
(1838–75)

Shir Rozzen, mezzo-soprano
Adam Frandsen, tenor

Susan Nowicki, piano

"Modinha"
from Serestas
Heitor Villa-Lobos
(1887–1959)

Alize Rozsynai, soprano
Jordan Dodson, guitar

***Siete canciones populares españolas*, selections** — Manuel de Falla (1876–1946)

El paño moruno
Jota

Jazimina MacNeil, mezzo-soprano

Aria: Cantilena — Villa-Lobos
from *Bachianas brasileiras No. 5*

Alize Rozsnyai, soprano

Jordan Dodson, guitar

◆

"Au fond du temple saint" — Bizet
from *Les Pêcheurs de perles*

Christopher Tiesi, tenor
Julian Arsenault, baritone

"Qui la voce sua soave" — Vincenzo Bellini (1801–35)
from *I puritani*

Elizabeth Zharoff, soprano

Danielle Orlando, piano

"Make Our Garden Grow" — Bernstein
from *Candide*

Sarah Shafer, soprano
Joshua Stewart, tenor
Singers from the Curtis Vocal Studies Department
Susan Nowicki, piano

◆

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FOURTH STUDENT RECITAL
Graduation Recital—Patrick Pastella, percussion
Monday, October 17 at 8 p.m.
Field Concert Hall

◆

Fluffy Ruffles — George Hamilton Green (1893–1970)
arranged by Patrick Pastella

Patrick Pastella, percussion
Mari Yoshinaga, percussion

Wind in the Bamboo Grove — Keiko Abe (b. 1937)

Patrick Pastella, marimba

***Six Japanese Gardens*, selections** — Kaija Saariaho (b. 1952)
Tenju-an Garden of Nanzen-ji Temple
Many Pleasures (Garden of the Kinkaku-ji)
Dry Mountain Stream

Patrick Pastella, percussion

INTERMISSION

Alcobaça Suite — Kevin Erickson (b. 1971)

The Court at Alcobaça
Lament
Dom Pedro's Revenge

Patrick Pastella, timpani

Suite No. 2 in D minor for Violoncello, BWV 1008 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuet
Gigue

Fuga from Sonata No. 1 in G minor, BWV 1001 — J. S. Bach

Patrick Pastella, marimba

◆

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PERFORMERS

Patrick Pastella (Timpani and Percussion '07), from Baldwinsville, N.Y., was a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson while at Curtis.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, October 19 at 8 p.m.
Field Concert Hall

C. P. E. Bach	**Sonata in A minor, H. 562** Niles Watson, flute
Beethoven	**Sonata No. 2 in A major, Op. 12, No. 2** Ji-Won Song, violin Andrew Hsu, piano
Brahms	**Concerto in D major, Op. 77** Yu-Chien Tseng, violin Jungeun Kim, piano
Paganini	**Caprice in A major, Op. 1, No. 21**
Yun	***Königliches Thema*** ***Li-Na im Garten*** Ji-Won Song, violin
Ropartz	**Pièce in E-flat minor** Patrick Montgomery, trombone Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS WEEK AT CURTIS

Sunday, October 23 at 3 p.m.
Curtis Symphony Orchestra
Verizon Hall at the Kimmel Center
Michael Stern ('86) and Vinay Parameswaran, conductors
Jonathan Biss, piano ('01)

Jack Wolgin Orchestral Concerts

Ludwig	***Fanfare for Sam* (Philadelphia premiere)**
Barber	**Adagio for Strings, Op. 11**
Beethoven	**Concerto No. 4 in G major, Op. 58**
Tchaikovsky	**Symphony No. 4 in F minor, Op. 36**

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTH STUDENT RECITAL
Wednesday, October 19 at 8 p.m.
Field Concert Hall

◆

"Das Kaninchen" — Isang Yun
from Li-Na im Garten — (1917–95)

Caprice in A major, Op. 1, No. 21 — Nicolò Paganini (1782–1840)

Königliches Thema — Yun
Ji-Won Song, violin

Pièce in E-flat minor — J. Guy Ropartz (1864–1955)
Patrick Montgomery, trombone
Jungeun Kim, piano

Sonata in A minor, H. 562 — Carl Philipp Emanuel Bach (1714–88)
Poco adagio
Allegro
Allegro
Niles Watson, flute

Sonata No. 2 in A major, Op. 12, No. 2 — Ludwig van Beethoven (1770–1827)

Allegro vivace
Andante più tosto allegretto
Allegro piacèvole

Ji-Won Song, violin
Andrew Hsu, piano

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Yu-Chien Tseng, violin
Jungeun Kim, piano

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner, and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

There is no student recital on Friday, October 21.

NEXT STUDENT RECITAL
Monday, October 24 at 8 p.m.
Field Concert Hall

J. S. Bach	**Chorale Partita on "Sei gegrüßet, Jesu gütig," BWV 768** Bryan Anderson, organ
Schubert	**Four Impromptus, D. 935** Jiayi Sun, piano
Tchaikovsky	**Concerto in D major, Op. 35** Ji-Won Song, violin Jungeun Kim, piano

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CURTIS INSTITUTE OF MUSIC 2011
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Gala Sponsor

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Lists completed as of October 16, 2011

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These eminent artists and alumni represent an array of musical disciplines. Together they exemplify Curtis's proud tradition and commitment to excellence.

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Simon Rattle, *Co-Chairman*
Wolfgang Sawallisch, *Co-Chairman*

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Christoph Eschenbach
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Gary Graffman (Piano '46)
Guarneri Quartet
- Arnold Steinhardt (Violin '59)
- John Dalley (Violin '64)
- Michael Tree (Violin '65)
- Peter Wiley (Cello '74)

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Additional *Appassionato* committee members can be found on p. 36 of the program book.

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Lists complete as of October 16, 2011

SEASON PREMIERE
2011–12

CURTIS
Symphony Orchestra

Message from the Gala Cochairs

We are delighted to welcome you to the *Appassionato* Gala Weekend—one of many special *Appassionato* events this year celebrating all things Curtis.

From the ribbon cutting for Lenfest Hall and the Alumni Reunion that kicked off our season of celebration in September to a free concert next May at the Mann Center for the Performing Arts, Curtis will be a constant presence in Philadelphia. Then the Curtis Symphony Orchestra will go international with a tour to the Dresden Music Festival in Germany—but that is all in the future!

This afternoon, the Curtis Symphony Orchestra's "dazzling young musicians" (*New York Times*) will remind us why we celebrate them, as they present virtuoso performances of works by Barber, Beethoven, Ludwig, and Tchaikovsky. We extend our sincere thanks to conductor Michael Stern ('86) and pianist Jonathan Biss ('01), for their consummate artistry and their leadership throughout this performance. We offer our deep appreciation to the trustees, alumni, overseers, parents, and friends whose support of the *Appassionato* Gala will provide invaluable financial aid for Curtis's extraordinary students. It is indeed a unique and special pleasure to witness the extraordinary artistry and development of these young performers as they "learn by doing" in the great Curtis tradition.

Thank you again for all that you do to help strengthen this gem of Philadelphia—and the world! This is truly the full expression of *Appassionato*. We look forward to seeing you at Curtis concerts throughout the year. Visit **www.curtis.edu** for complete information on the upcoming season.

Gene and Sueyun Locks

Thank you for coming to today's Curtis Symphony Orchestra concert! We want to hear from you. Please answer the questions below before you hear the concert—and after.

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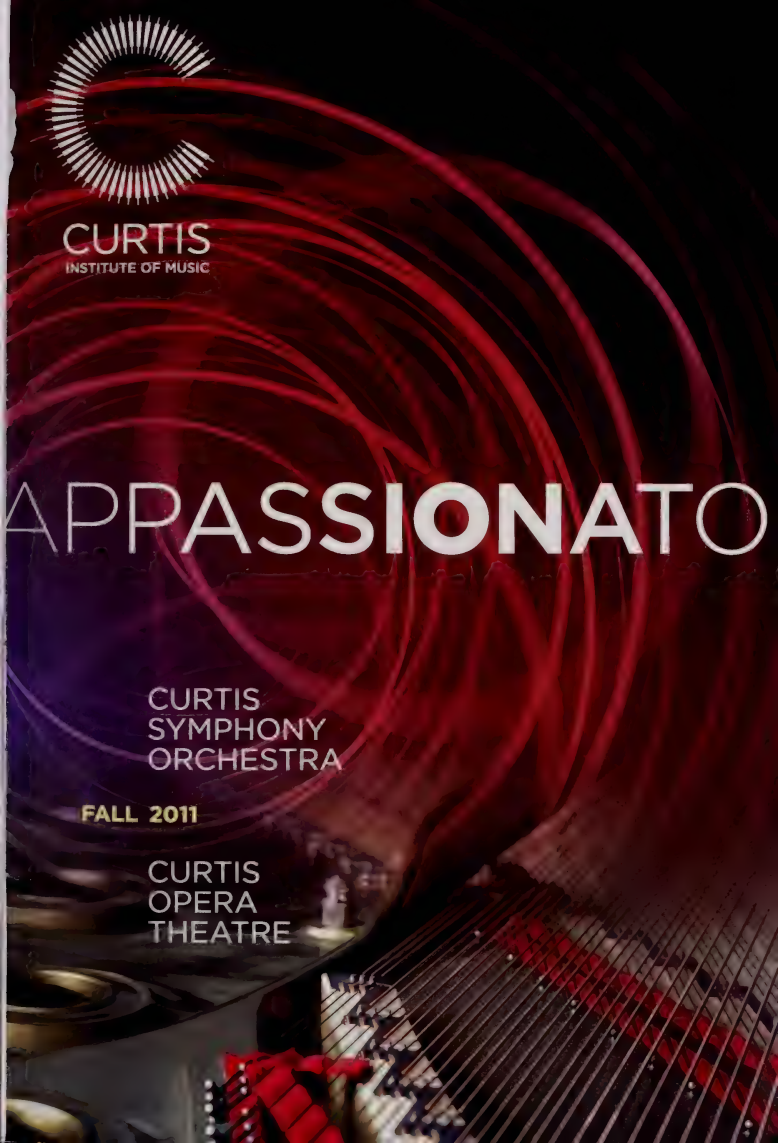
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COVER PHOTOGRAPH
David Katzenstein

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CURTIS SYMPHONY ORCHESTRA

Michael Stern, *conductor*
Vinay Parameswaran, *conductor*
Jonathan Biss, *piano*

Sunday October 23, 2011 3 p.m.

Verizon Hall at the Kimmel Center

PROGRAM

LUDWIG — ***Fanfare for Sam*** (Philadelphia premiere)
Vinay Parameswaran, *conductor*

BARBER — **Adagio for Strings, Op. 11**
Vinay Parameswaran, *conductor*

BEETHOVEN — **Concerto No. 4 in G major, Op. 58**
Allegro moderato
Andante con moto
Rondo: Vivace

Jonathan Biss, *piano*
Michael Stern, *conductor*

INTERMISSION

TCHAIKOVSKY — **Symphony No. 4 in F minor, Op. 36**
Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

Michael Stern, *conductor*

Sponsored by GLENMEDE

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PROGRAM NOTES

by Paul Horsley

DAVID LUDWIG *Fanfare for Sam*

(Philadelphia premiere, commissioned by the Curtis Institute of Music in honor of Gerry and Marguerite Lenfest)

B December 1, 1972 in Bucks County, Pa., living in Philadelphia

One of the freshest compositional voices in America today is that of David Ludwig, whose music has been called "entrancing" (*Philadelphia Inquirer*) and praised for its "expressive directness" (*New York Times*) and its "yearning, poetic quality" (*Baltimore Sun*). Dr. Ludwig comes from a long line of distinguished musicians: his uncle is pianist Peter Serkin, his grandfather was the late pianist and former Curtis Institute of Music director Rudolf Serkin, and his great-grandfather was violinist Adolf Busch. He received his education at Oberlin, the Manhattan School, the Curtis Institute, the Juilliard School, and the University of Pennsylvania, where he was the George Crumb Fellow. In 2002 he joined the faculty at Curtis, where he holds the Gie and Lisa Liem artistic chair of performance studies and is the director of the Curtis 20/21 contemporary music ensemble.

THOUGHTS FROM THE COMPOSER

I set out to write *Fanfare for Sam* as a tribute to Curtis composer Samuel Barber. Barber is a musical hero to me and to so many others who followed in his footsteps (literally) at the school. To think that as both student and faculty he walked the same halls and took classes and lessons in the same rooms is humbling, indeed!

In thinking of the new Lenfest Hall at Curtis, I wanted the Fanfare to reflect a contemporary take on musical traditions, which is an idea that would be quite well known to Barber. The music begins out of tuning the "A"—the primal sound of an orchestra, like a prehistoric call to order. This sound grows into an explosive moment where a held B-flat emerges from the mass, echoing the first note of the Adagio for Strings. As Barber's work does, my fanfare returns to that note as a way to center the music and introduce each section of the piece. (The Adagio serves as a musical jumping-off point, providing material for the surface landscape; in other ways the Fanfare lives in great contrast to that poignantly beautiful work.) Following the first held notes are webs of indeterminate patterns and canons with instruments in close imitation, one on top of the other. Romantic melodies and harmonies give way to big crescendos of brass and percussion, as fanfares are wont to do.

Throughout, my goal was to feature each section of the orchestra as a celebration of all of its many colors and sounds. The piece ends on a big C-major chord to honor Curtis, which Mr. Barber and I—and many other appreciative composers—have had the privilege to call our musical home.

SAMUEL BARBER **Adagio for Strings, Op. 11**

B March 9, 1910 in West Chester, Pa.
D January 23, 1981 in New York City

Barber's celebrated Adagio for Strings began its life as the slow movement of his String Quartet, Op. 11, which he composed mostly in 1936, two years after his graduation from the Curtis Institute of Music. As a result of the popularity of its now-ubiquitous slow movement, it has become perhaps the best-known chamber work by an American. What is less well known is that Barber was never satisfied with the quartet, and when Elizabeth Sprague Coolidge commissioned him to write a second in 1948, he expressed doubts he would complete it. "I've never been able to manage string quartet writing very well," he wrote, and withdrew from the commission. Nevertheless Op. 11, and especially his string orchestra arrangement of its slow movement, took their place in the repertoire.

Mr. Barber began writing the quartet during an idyllic summer spent with his partner, Gian Carlo Menotti, at the estate of a Dutch baron in the Tyrol Mountains. By the end of the summer of 1936 he had completed the first movement. On September 19 he wrote to Orlando Cole, the cellist of the Curtis String Quartet (for whom the piece was originally intended): "I have just finished the slow movement of my quartet today—it is a knockout!" The Adagio owes its success partly to the early advocacy of conductor Arturo Toscanini, who was the first to perform the composer's arrangement for five-part orchestral strings, in a widely heard radio broadcast on November 5, 1938. It became a favorite of the conductor. "If Barber later aimed higher," composer Ned Rorem has said, "he never reached deeper into the heart." Mr. Barber later made a choral arrangement of it, as an *Agnus Dei* setting.

Through its appearance in dozens of films and television shows, not to mention at prominent funerals and memorial occasions, the Adagio has become a fixture of our musical consciousness—perhaps the most-familiar orchestral work by an American. Its raw emotion is uncommon, and its economy of means a model for composers. "You never are in any doubt about what this piece is about," writes Barber biographer Barbara Heyman. "There's a kind of sadness and poetry about it. It has a melodic gesture that reaches an arch, like a big sigh … and then exhales and fades off into nothingness."

LUDWIG VAN BEETHOVEN **Concerto No. 4 in G major, Op. 58**

B December 17, 1770 in Bonn, Germany
D March 26, 1827 in Vienna

From the very opening bars of his Fourth Concerto Beethoven makes it clear that something unusual is afoot: he subverts the traditional orchestral exposition of the Allegro moderato by allowing the pianist to begin the piece, dreamily "picking out" the principal motive before the orchestra enters. True, Mozart had done something similar already in his K. 271 concerto (the "Jeunehomme" but in a more playful frame of mind. Beethoven's is something entirely different, a true introduction consisting of material that will return only at the climactic point of the movement—to usher in the recapitulation.

Composed in 1805–06, as part of the flood of creativity that followed the penning of the "Heiligenstadt Testament"—in which Beethoven declared his renewed devotion to his art—the Fourth was presented privately in March 1807 at the Viennese palace of Beethoven's patron Prince Lobkowitz. The first public performance, on December 22, 1808, took place on a lengthy concert that included the Fourth Concerto and the "Choral" Fantasy (both with the composer as soloist), the Fifth and Sixth symphonies, and other shorter works. The concert was, according to contemporary reports, rather poorly prepared, and as a result the concerto made an inauspicious first impression.

The Fourth remains a bit of an enigma. In this concerto the rapidly maturing composer strays further from Classical concerto models than ever before while, in many respects, remaining more within the spirit of the era than his other "middle period" works. True, there is much of the Romantic here. Elements of the "titanic" Beethoven abound as well—most notably, a sort of prototype of the "knock of fate" motif (da-da-da-DAH) that was later to find more direct expression in the Fifth Symphony. At the same time the concerto's rich succession of themes is in keeping with the classic models of Mozart and Haydn that Beethoven had emulated in his first three piano concertos.

Franz Liszt characterized the brief second movement (Andante con moto) as "Orpheus taming the wild beasts" (though scholars have suggested he may have borrowed this from Adolf Bernhard Marx's Beethoven biography). The image fits: the "Orphic" pianist strums lyre-like chords to calm the rambunctious unisons of the orchestra, which grow ever quieter. The mournfully cantabile solo part (played with the una corda pedal) hints at the sublime world of the late piano sonatas. The concerto concludes with a Rondo that looks ahead to the panache of the "Emperor" Concerto.

PETER ILICH TCHAIKOVSKY **Symphony No. 4 in F minor, Op. 36**

B between April 25 and May 7, 1840 in Kamsko-Votkinsk, Vyatka province, Russia
D between October 25 and November 6, 1893 in St. Petersburg, Russia

The composition of Tchaikovsky's Fourth Symphony is intertwined with the events surrounding what was perhaps the unhappiest experience of his adult life: his ill-fated marriage, in July 1877, to the young conservatory student Antonina Milyukova. The failed union resulted in a bout of depression so deep that Tchaikovsky's doctor forbade him from ever seeing his wife again. Through all of this the Fourth became a sort of testimony of the events: Turmoil notwithstanding, the composer remained prolific, using the emotional upheaval to feed his creativity. "I am immersed in a symphony that I began last winter," he wrote to his friend Nadezhda von Meck in 1877, "and would very much like to dedicate it to you, because I think that you would find echoes of your innermost thoughts and feelings."

He completed the work in January 1878 at Lake Geneva, and although it was received coolly at its first performance in Moscow, the composer was sure that he had completed a masterpiece. Tchaikovsky likened the Fourth to Beethoven's Fifth, chiefly because of the presence of a "fate" motive that functions like an idée fixe throughout. While Tchaikovsky himself never published a program associated with the Fourth, he did describe the symphony in detail in a letter to von Meck:

I. The introduction is the kernel, the quintessence, the chief thought of the whole work. The main idea, first heard in the [horns and bassoons and then in the trumpets], is Fate, the inexorable power that hampers our search for happiness … The main theme of the [Moderato] describes feelings of depression and haplessness. Would it not be better to forsake reality and lose oneself in dream? … A sweet and tender dream enfolds me, a serene and radiant presence leads me on, until all that was dark and joyless is forgotten. … But no, these are but dreams. Fate returns to waken us, and we see that life is an alternation of grim reality and fugitive dreams of happiness.

II. The second movement shows another aspect of sadness. Here is the melancholy feeling that overcomes us when we sit weary and alone at the end of the day. The book we pick up slips from our fingers, and a procession of memories passes by in review. We remember happy times of youth as well as moments of sorrow. We regret what is past, but have neither the courage nor the will to begin a new life. … There is a bittersweet comfort in losing oneself in the past.

III. Here are only the capricious arabesques and indeterminate shapes that come into one's mind with a little wine. The mood is neither sad nor gay. … One may envision a drunken peasant singing a street song, or hear a military band passing in the distance. These are disconnected pictures … with no connection to reality.

IV. If you find no joy in yourself, look around you. Go to the people: See how they can enjoy life and give themselves up to festivity. But hardly have we had a moment to enjoy this when Fate, relentless and untiring, makes his presence known. In their revelry, the others take no notice. … There is still happiness, simple and naive; rejoice in the happiness of others and you can still live.

Michael Stern CONDUCTOR

Conductor Michael Stern is in his seventh season as music director of the Kansas City Symphony, which has been hailed for its remarkable artistic growth and development since his tenure began. Together they have released recordings for Naxos and Reference Recordings. He is founding artistic director and principal conductor of the IRIS Orchestra, recognized for its virtuosity and programming and its emphasis on American contemporary music.

Mr. Stern has served as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra, permanent guest conductor of France's Orchestre National de Lyon, and principal guest conductor of the Orchestre National de Lille, France. In North America he has conducted the New York Philharmonic; the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, Montreal, National, Pittsburgh, Seattle, St. Louis, and Toronto symphonies; and the Cleveland and Philadelphia orchestras. He appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Mr. Stern is a 1986 graduate of the Curtis Institute of Music, where his major teacher was Max Rudolf. Mr. Stern edited the third edition of Rudolf's textbook, *The Grammar of Conducting*, as well as a volume of Rudolf's collected writings and correspondence (Pendragon Press). He also holds a degree in American history from Harvard University.

Vinay Parameswaran CONDUCTOR

San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow.

Mr. Parameswaran conducted the opening performances of the Curtis Opera Theatre season, a double-bill of works by Davies and Handel. He served as assistant conductor for the opera theatre's production of *Les Mamelles de Tirésias*, and he recently made his Kennedy Center conducting debut with the Curtis 20/21 ensemble. Mr. Parameswaran will lead the Curtis Symphony Orchestra in a performance of Danielpour's *Toward the Splendid City* in February 2012.

Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009. He began studying piano at age five and added percussion the next year. Mr. Parameswaran is the only student to win Brown University's Concerto Competition on two different instruments: piano in 2009 and timpani in 2007. He conducted Gluck's *Orfeo ed Euridice* for Brown Opera Productions in 2008 and served as assistant conductor of the Brown University Orchestra. Mr. Parameswaran was a percussionist for six years in the San Francisco Symphony Youth Orchestra, joining the orchestra on two European tours.

Jonathan Biss PIANO

Jonathan Biss has appeared as soloist with the foremost orchestras of North America, Europe, Asia, and Australia. An enthusiastic chamber musician and a frequent participant at the Marlboro Music Festival, Mr. Biss collaborates with many of today's finest players. This season Mr. Biss's solo engagements include the Baltimore, Boston, Cincinnati, and Toronto symphonies; the Cleveland, Royal Concertgebouw, and Scottish Chamber orchestras; the Royal Stockholm Philharmonic; the St. Paul Chamber Orchestra, and the Dresden Staatskapelle.

In January 2012 Onyx Classics will release the first in a ten-year, ten-disc recording cycle of Beethoven's complete piano sonatas. Mr. Biss's recent recording of works by Schubert and Kurtág, released on the Wigmore Hall Live label, was named by NPR Music as one of the best albums of 2009. Among his releases for EMI Classics are Schumann and Beethoven recital discs—which were recognized with a Diapason d'Or Award and an Edison Award, respectively—and a live recording of Mozart piano concertos with the Orpheus Chamber Orchestra. Mr. Biss's other awards include the Leonard Bernstein Award, the Andrew Wolf Memorial Chamber Music Award, an Avery Fisher Career Grant, and the 2003 Borletti-Buitoni Trust Award.

Mr. Biss studied at Indiana University with Evelyne Brancart and graduated, in 2001, from the Curtis Institute of Music, where he studied with Leon Fleisher. Mr. Biss joined the faculty of the Curtis Institute of Music in Fall 2011. He blogs about his life as a musician at **www.jonathanbiss.com**.

David Ludwig COMPOSER

Composer David Ludwig, described by *New Yorker* magazine as a "musical up-and-comer," has been commissioned by some of the preeminent ensembles and soloists of our time, including eighth blackbird; the PRISM Saxophone Quartet; violinists Jennifer Koh, Jaime Laredo, and Lara St. John; pianists Jonathan Biss and Jeremy Denk; and bassoonist Daniel Matsukawa of the Philadelphia Orchestra. His works have been performed by the National Symphony, Minnesota Orchestra, Detroit Chamber Winds, and the Chamber Music Society of Lincoln Center, and they have appeared in venues such as Carnegie Hall and the Library of Congress. Earlier this year NPR named him one of their Top 100 Composers under Forty.

Dr. Ludwig is the recipient of the First Music Award, an Independence Foundation Fellowship, and a Theodore Presser Foundation Career Grant, as well as grants from the American Composers Forum, the American Music Center, and the National Endowment for the Arts. His residencies include the Marlboro Music School, Yaddo and MacDowell artist colonies, Isabella Stewart Gardner Museum, Atlantic Music Festival, and the Vermont Symphony, where he is the permanent new music advisor. The Choral Arts Society of Philadelphia honored him as a city cultural leader in 2009.

Dr. Ludwig joined the faculty of the Curtis Institute of Music in 2002. At Curtis he holds the Gie and Lisa Liem artistic chair of performance studies, is artistic director of the Curtis 20/21 contemporary music ensemble, and is a member of the composition faculty. More on Dr. Ludwig can be found at **davidludwigmusic.com**.

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Benjamin Shwartz, *conductor*
John Giampietro, *stage director*
Tim Baumgartner, *scenic designer*
Sydney Maresca, *costume designer*
Marie Yokoyama, *lighting designer*

Thursday	November 17, 2011	7:30 p.m.
Friday	November 18, 2011	7:30 p.m.
Saturday	November 19, 2011	7:30 p.m.
Sunday	November 20, 2011	2:30 p.m.

Prince Music Theater

PRESENTS

Faust

MUSIC Charles Gounod
LIBRETTO Jules Barbier and Michel Carré,
after Carré's *Faust et Marguerite* and Goethe's *Faust, Part I*

Reduced orchestration from the Mapleson Rental Library
distributed by Educational Music Service

Projected titles provided by arrangement with Bayshore Opera Translations
Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST

(in singing order)	NOVEMBER 17 AND 19	NOVEMBER 18 AND 20
Doctor Faust	Adam Frandsen / Diego Silva	Christopher Tiesi
Méphistophélès	Brandon Cedel	Andrew Bogard
Wagner	Sean Michael Plumb	Johnathan McCullough
Siébel	Jazimina MacNeil	Nian Wang
Valentin	Julian Arsenault	Jarrett Ott
Marguerite	Elizabeth Zharoff	Allison Sanders
Marthe	Shir Rozzen	Shir Rozzen
Chorus	(ALL PERFORMANCES) Joseph Barron, J'nai Bridges, Anna Davidson, Lauren Eberwein, Terrance Hart*, Miyuki Hashimoto*, Meredith LaBouff, Aedín Larkin*, Johnathan McCullough (NOVEMBER 17 AND 19), Sean Michael Plumb (NOVEMBER 18 AND 20), Kevin Ray, Alize Rozsnyai, Thomas Shivone, and Joshua Stewart	

Guest artist

SYNOPSIS
by John Giampietro

SETTING *A medical and mental health facility*

ACT I, SCENE I *An empty corridor*
Doctor Faust—elderly, impotent, and bereft of his healing skills—contemplates suicide. The singing of young people momentarily distracts him, but on a nihilistic impulse he cries out for Satan to come to him. Méphistophélès, the agent of Satan, appears. He tempts Faust by conjuring the image of the young, innocent Marguerite. Méphistophélès strikes a bargain with Faust: he will restore Faust's youth and virility in exchange for his eternal soul.

ACT I, SCENE II *A ward*
Valentin, a soldier and Marguerite's brother, sings of his affection for her and asks God to protect her before he goes off to war. Siébel, a young student who is in love with Marguerite, promises to watch over her. Méphistophélès enters, sings of the base idolatry of humans, and offers the patients fulfillment and release. He then predicts the death of Valentin at the hand of someone he knows. Marguerite enters and Faust falls instantly in love with her.

ACT II *Outside of Marguerite's room*
Siébel sings of his love for Marguerite. As predicted by Méphistophélès, beautiful things wither in Siébel's hands, but he eventually overcomes this fate. Méphistophélès enters with Faust, who sings of the pure innocence of Marguerite's upbringing. Méphistophélès then places a mysterious case in front of Marguerite's door. She discovers that it contains elements of great beauty that can transform her appearance. Méphistophélès distracts Marthe Schwerlein, Marguerite's caretaker, with protestations of love as Faust and Marguerite sing a love duet. After Marguerite leaves Faust, he enters her room, and she succumbs to him.

ACT III, SCENE I *Marguerite's room*
The pregnant Marguerite is in the midst of a nightmare. She calls out to God, but Méphistophélès and his assistants mock her and damn her to hell.

ACT III, SCENE II *The corridors*
Méphistophélès seeks to assuage Faust's guilt by singing a cynical song of the true nature of love. Valentin enters and discovers that his sister is pregnant. He fights with Faust, who kills him with the aid of Méphistophélès. As he dies Valentin disowns and curses Marguerite.

ACT IV *An isolation ward of the facility*
Marguerite, having killed her child, is a prisoner in isolation. Faust, aided by Méphistophélès, breaks into her room and tries to convince her to escape with him. She recognizes Méphistophélès and Faust for who they truly are and refuses to leave with them. Released from her earthly prison, she is taken to a place of clarity and rest.

PROGRAM NOTES

by Peter Burwasser

Charles Gounod wrote a great deal of music over his long life, but today he is chiefly known for two operas, *Faust* and *Roméo et Juliette*. The Shakespeare play is probably the most influential work of literature in music. But the legend of Dr. Faustus is not so far behind. Goethe himself, the great German polymath, based his material on a popular Teutonic character of medieval origins. Part one of his expansive two-part drama *Faust* is the direct inspiration for Gounod's opera. Berlioz, Boito, and Busoni also dramatized the legend in music, while Liszt and Mahler drew on *Faust* in symphonic works. Faust even found his way into the Elizabethan English literature, via Christopher Marlowe.

Gounod did not seem at all concerned by the apparent lack of originality of his source material. He professed a deep admiration for Berlioz's spectacular 1846 treatment of the tale, *La Damnation de Faust*, a creation of such dramatic power that it can be staged, even though the composer did not envision it as an opera. Clearly, Gounod was confident that he could bring his own artistic and philosophical vision to the tale. The immense popularity of the opera is vindication enough for his excellent instincts; it stumbled somewhat at the 1859 Paris debut, but from the 1862 revival to the present, it has been a staple of the repertoire.

Faust is a delightful stew of clashing impulses. Goethe's approach is deeply intellectual, even proto-psychological, while remaining within the highly emotive context of early Romanticism. Gounod leans to the sensual side of the story but tempers this quality with a vibrant religiosity. This odd chemistry is the essence of the opera's appeal. Gounod does not shy away from the tendency towards sloth, gluttony, and carnality in the human condition, and even celebrates it in drinking songs ("Long live wine! Wine or beer, as long as my glass is full!"). But these qualities are ultimately personified as satanic in the character of Méphistophélès, who has Faust singing of "the wild debauchery of heart and senses" as he signs the fateful contract with the devil that will restore his virility.

By the end of *Faust*, the carnal and the sacred are engaged in pitched battle. There is little suspense about the outcome, and so it is the telling of the tale that piques our interest. The ascension of Marguerite to heaven as accompanied by angelic voices, taken alone, may seem sentimental to modern audiences, but in the context of Gounod's masterful theatrical massing, it becomes surprisingly moving, even profound.

Gounod's librettist team, Jules Barbier and Michel Carré, lend solid coherence to a sprawling plot line. But the opera's main emotional impact is made by the music itself, which is filled with bold Romantic expression and perceptive characterizations.

And, oh yes, there are those melodies—many and diverse—the kind you hum on the way home from the theater, or indeed, cannot get out of your head. Faust might well be the most tuneful French opera besides *Carmen*. And for many opera lovers, that is the highest praise of all.

Benjamin Shwartz CONDUCTOR

Benjamin Shwartz recently completed a three-season tenure as the resident conductor of the San Francisco Symphony, where he assisted Michael Tilson Thomas, led numerous concerts, and was the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra. Mr. Shwartz has received numerous awards for his work, including the Presser Music Award, and was a prize-winner in the 2007 Bamberg Symphony Gustav Mahler Conducting Competition.

Mr. Shwartz has also held appointments as assistant conductor of the San Francisco, Delaware, and Reading symphony orchestras. He has conducted the BBC Scottish, Iceland, New World, Oregon, and Trondheim symphony orchestras, among others. Other recent and upcoming engagements include the BBC Symphony and the Los Angeles Philharmonic. Previously for the Curtis Opera Theatre he has led productions of Rossini's *Il viaggio a Reims* and Bellini's *La sonnambula*.

Mr. Shwartz is the conductor of Mercury Soul, a new-music project that he curates with composer Mason Bates and designer Anne Patterson. The ensemble presents new music for acoustic and electronic instruments in clubs and other unusual locations blurring the lines between classical, experimental, and electronic music.

Raised in Los Angeles and Israel, Mr. Shwartz attended the Curtis Institute of Music. He also studied composition with James Primosch at the University of Pennsylvania, with Karlheinz Stockhausen in Germany, and at IRCAM in Paris.

John Giampietro STAGE DIRECTOR

Philadelphia native John Giampietro studied acting and directing at Hofstra University. He is the former artistic director of the Accidental Theatre Company in New York, where he directed *Love's Labors Lost*, *Miss Julie*, *Joan of Lorraine*, *Feeding the Dead*, and *Wagner's in the Tub*. He directed the national tour and New York run of *A Midsummer Night's Dream* for the National Shakespeare Company. He has led theater and opera productions for Vermont Shakespeare Company, Phoenix Theatre, Actors Theatre of Louisville, Ensemble Studio Theatre, New York University's Tisch School of the Arts, the Juilliard School, Manhattan School of Music, Chautauqua Institution Music School, Opera Manhattan, and Trill Vocal Projects.

Mr. Giampietro is a frequent director for Ensemble Studio Theatre's Youngblood, a program for emerging playwrights under thirty. He has assisted and studied under directors such as Marion McClinton, Doug Hughes, Garland Wright, and Franco Zeffirelli.

Mr. Giampietro's acting roles include *Hamlet* (title role), *Romeo and Juliet* (title role), *Medea Unharnessed* (Jason), *Measure for Measure* (Duke), and *Hecabe* (Odysseus). He is the author of three plays: *Strength of God and other grotesques*, *Wagner's in the Tub*, and *The Immolation of Kathy Chang(e)*.

Mr. Giampietro is an acting faculty member of the Ellen and James S. Marcus Institute for Vocal Arts at the Juilliard School. He is an acting instructor and stage director at the Chautauqua Institution Music School and is a lifetime member of the Ensemble Studio Theatre in New York City.

Tim Baumgartner SCENIC DESIGNER
Tim Baumgartner is assistant professor of design and technical theatre at the State University of New York in Oswego. His scene and lighting designs for SUNY Oswego include *Songs for a New World*, *Underpants*, *Blood Relations*, and *Grease*. Additional scenery and lighting credits include *Hello, Dolly* for the Naples (Fla. Dinner Theatre and *Mud* for the Factory Theatre. Mr. Baumgartner is an alumnus of Virginia Commonwealth University.

Sydney Maresca COSTUME DESIGNER
Sydney Maresca is resident designer with the Debate Society. Her recent costume design credits include *The Lapsburgh Layover* (Ars Nova); *You're Welcome, Cape Disappointment*, *The Eaten Heart*, *A Thought about Raya*, *The Snow Hen*, and *Buddy Cop 2* (Debate Society); *The Yellow Brick Road* (TheatreWorksUSA); *The Little Death, Vol. 1* (Incubator Arts Project); *Nostradamus Predicts the Death of Soho* (Soho Think Tank); *The Zero Hour* (13P); and *MilkMilkLemonade* (The Management). Her film work includes *The Wedding Video* and *Robin's Big Speed Date*. Ms. Maresca holds a Master of Fine Arts degree from New York University's Tisch School of the Arts, and she is a member of The Hazzards, a New York-based ukulele band.

Marie Yokoyama LIGHTING DESIGNER
Marie Yokoyama is a Japanese designer working in the New York area. Her lighting design credits include: *Masking Questions* (California Repertory Theater); *King Cat Calico Finally Flies Free* (Son of Semele Ensemble); *Compulsion* (Yale Repertory Theatre); *Celebration* (Theatre HAN); *Walkabout Yeolha* (Columbia Stages); *Sparkling Object* (Canal Park Playhouse); *The Rubber Room* and *Eclectic Evening of Shorts* (Artistic New Directions); *A Shot Away*, *Gentrifusion*, and *We in Silence Hear a Whisper* (Red Fern Theatre), *Hamyul/Hamlet* (La MaMa); and *Barriers* (HERE). She has also designed the lighting and sets for *vanya* (Paisley in Blue) and a lobby instillation for *Haunting the Reynosos* (Teatro IATI). Ms. Yokoyama holds a Master of Fine Arts degree from the Yale School of Drama.

Julian Arsenault (Valentin—November 17 and 19), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Filiberto), *Les Mamelles de Tirésias* (Director), and *La Tragédie de Carmen* (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Joseph Barron (Chorus), from Pittsburgh, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Voice of Neptune), *Il Signor Bruschino* (Gaudenzio), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Bartolo), *Antony and Cleopatra* (Enobarbus, Soothsayer), *La sonnambula* (Rodolfo), *The Rake's Progress* (Trulove), *Il viaggio a Reims* (Don Prudenzio), *Wozzeck* (Handwerksbursch 1), *Impressions of Pelléas* (Arkel), and *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Opera Company of Philadelphia, Glimmerglass and Santa Fe operas, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North. He is a 2011 winner of the Metropolitan Opera National Council Auditions.

Andrew Bogard (Méphistophélès—November 18 and 20), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Midsummer Night's Dream* (Quince) and *Long Christmas Dinner* (Brandon for the Juilliard School; and *Gianni Schicci* (Simone), *The Crucible* (Reverend John Hale), *La Bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at Chautauqua Institution Music Festival.

J'nai Bridges (Chorus), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Idomeneo* (Idamante), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Iras), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Opera North; and performances with the Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau.

Brandon Cedel (Méphistophélès—November 17 and 19), from Hershey, Pa., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: *The Cunning Little Vixen* (Forester), *Il Signor Bruschino* (Gaudenzio), *Les Mamelles de Tirésias* (Chorus), *La Tragédie de Carmen* (Escamillo), *Il barbiere di Siviglia* (Bartolo), *Antony and Cleopatra* (Antony), *La sonnambula* (Chorus), *The Rake's Progress* (Keeper of the Madhouse), *Il viaggio a Reims* (Antonio), *Wozzeck* (Chorus), *The Medium* (Mr. Gobineau), *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; and appearances at Giardini La Mortella, Centre International de Formation Musicale, Chicago's *Music in the Loft*, Chautauqua Institution, and the Juilliard School.

Anna Davidson (Chorus), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Apollo e Dafne* (title role), *Miss Donnithorne's Maggot* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Rooster, Jay), *Il Signor Bruschino* (Sofia), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Lauren Eberwein (Chorus), from Calgary, Alberta, is a mezzo-soprano in the voice program with Joan Patenaude-Yarnell. Credits include: *Pollicino* (Mother) and chorus for various productions of Project Opera, developed by the Minnesota Opera.

Adam Frandsen (Doctor Faust—November 17), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (title role), *The Cunning Little Vixen* (Pasek, Chorus), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Don José) for the Curtis Opera Theatre; roles for Opera Hedeland, Moores Opera Center, International Vocal Arts Institute in Tel Aviv, Israel; opera scenes for Yale School of Music and Aspen Music Festival and School; and concert performances of Handel's *Messiah*, Saint Saëns's *Christmas Oratorio*, Dubois's *Seven Last Words of Christ*, and Schubert's *Die Schöne Müllerin*.

Meredith LaBouff (Chorus) is a soprano from Tenafly, N.J., studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Pasek's Wife, Hen, Chorus), *Il Signor Bruschino* (Marianna), *Les Mamelles de Tirésias* (Woman), *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; soloist with the Juilliard School's precollege orchestra; and roles for the Chautauqua Institution, Boston University Tanglewood Institute, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Jazimina MacNeil (Siébel—November 17 and 19), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Idamante), *The Cunning Little Vixen* (Dog), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan McCullough (Wagner—November 18 and 20, Chorus—November 17 and 19), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Cricket, Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Gendarme), and *La Tragédie de Carmen* (Garcia) for the Curtis Opera Theatre; roles for Center Stage Opera, Los Angeles Opera, and Opera Camp, presented by LA Opera; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Valentin—November 18 and 20), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution; soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's *Messiah* and Orff's *Carmina Burana*.

Sean Michael Plumb (Wagner—November 17 and 19, Chorus—November 18 and 20), from Los Angeles, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top*; and, as a soloist, with the Los Angeles Opera Orchestra at the GRAMMY Week 2010 Salute to Plácido Domingo.

Kevin Ray (Chorus), from Cornwall, N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Idomeneo* (High Priest of Neptune, Chorus), *The Cunning Little Vixen* (Mosquito, Schoolmaster, Chorus), *La Tragédie de Carmen* (Don José), *Il barbiere di Siviglia* (Figaro), *Antony and Cleopatra* (Agrippa), *La sonnambula* (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (Don Alvaro), *Wozzeck* (Chorus), *Impressions of Pelléas* (Golaud), *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count Almaviva) for the Curtis Opera Theatre; and roles for the Merola Opera Program at San Francisco Opera, Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

Alize Rozsnyai (Chorus), from San Diego, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Apollo e Dafne* (title role), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and Aspen Music Festival and School; and,

as a soloist, with the Brentwood-Westwood Symphony Orchestra, Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Marthe), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Forester's Wife, Owl), *Il Signor Bruschino* (Marianna), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Berta), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Mother Goose), *Il viaggio a Reims* (Delia), *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Allison Sanders (Marguerite—November 18 and 20), from Memphis, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Idomeneo* (Elettra), *The Cunning Little Vixen* (Fox), *Les Mamelles de Tirésias* (Chorus), *Antony and Cleopatra* (title role), *La sonnambula* (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (La Marchesa Melibea), *Wozzeck* (Chorus), *Impressions of Pelléas* (Geneviève), *Iolanta* (Brigitta), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Thomas Shivone (Chorus), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Idomeneo* (Chorus), *The Cunning Little Vixen* (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's *Messiah* with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Diego Silva (Doctor Faust—November 19), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *Idomeneo* (Arbace), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Florville, Bruschino junior), *Les Mamelles de Tirésias* (Lacouf, Journalist), *Il barbiere di Siviglia* (Count Almaviva), *Antony and Cleopatra* (Eros), *La sonnambula* (Elvino), *The Rake's Progress* (Sellem), *Il viaggio a Reims* (Cavaliere Belfiore), *Wozzeck* (Der Narr), and *Don Giovanni* (Don Ottavio) for the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Bellas Artes Orchestra; Acapulco Philharmonic; and Coyoacán, Minería, and Aguascalientes symphony orchestras.

Joshua Stewart (Chorus), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits

include: *Idomeneo* (title role), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Husband), *Il barbiere di Siviglia* (Count Almaviva), *Antony and Cleopatra* (Caesar, Messenger), *La sonnambula* (Chorus), *The Rake's Progress* (Tom Rakewell), *Il viaggio a Reims* (Conte di Libenskof), *Wozzeck* (Hauptmann), *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; soloist with the Master Chorale of South Florida and Westminster Williamson Voices; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

Christopher Tiesi (Doctor Faust—November 18 and 20), from Sarasota, Fla., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Florville, Bruschino junior), *Les Mamelles de Tirésias* (Lacouf, Journalist), *Antony and Cleopatra* (Caesar and Messenger), *La sonnambula* (Elvino), and *The Rake's Progress* (Tom Rakewell) for the Curtis Opera Theatre; roles for the Juilliard School and Chautauqua Institution; and a recital appearance in the New York Festival of Song with Steven Blier.

Nian Wang (Siébel—November 17 and 19), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: *L'Enfant et les sortileges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

Elizabeth Zharoff (Marguerite November 17 and 19), from Wenatchee, Wash., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *The Cunning Little Vixen* (title role), *Antony and Cleopatra* (title role), *La sonnambula* (Amina), and *The Rake's Progress* (Anne Trulove) for the Curtis Opera Theatre; roles for the Oberlin Opera Theater, Pacific Lutheran University Opera, and Opera Theatre of Saint Louis; and concerts with the Cleveland Orchestra, Yakima and Firelands symphony orchestras, and Lake Chelan Bach Fest.

Mikael Eliasen *artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies*

Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice program during the summers.

Ralph Batman *managing director of Vocal Studies and the Curtis Opera Theatre*

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

PRODUCTION CREDITS

Assistant Conductor
Kensho Watanabe

Musical Preparation
Danielle Orlando
principal opera coach
Tiziana Descano
Susan Nowicki
Donald St. Pierre

Rehearsal Pianists
Lisa Keller
Reese Revak
Donald St. Pierre

French Diction and Repertoire Coach
Denise Massé

Stage Manager
Wesley Reid

Assistant Stage Manager
Asaki Kuruma

Hair and Make-up
Giacomina Pluma

Resident Wardrobe Supervisor
Kat O'Brien

Projected Title Operator
Lisa Keller

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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 165 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924.

All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Each season Curtis extends its reach to national and international audiences through Curtis On Tour. Visit **www.curtis.edu/Performances** for more information.

APPASSIONATO

Curtis launches a new era in 2011–12 with *Appassionato*, a season of bold programming, enriched curriculum offerings, and exceptional special events that herald Curtis's enduring influence on music in Philadelphia and the world. Explore the season at **www.curtis.edu/Appassionato**.

The **CURTIS SYMPHONY ORCHESTRA** has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually under the direction of eminent conductors in Verizon Hall at the Kimmel Center, and in 2012 travels to Germany to open the Dresden Festival. In the *Appassionato* season, each Verizon Hall program features a work by a member of the Curtis composition faculty, as well as a work led by a conducting student. Recent visiting conductors include Charles Dutoit, Simon Rattle, Robert Spano, and Michael Tilson Thomas.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

The **CURTIS OPERA THEATRE**, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season in three to four fully staged productions at varied venues, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

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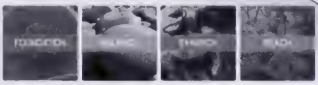

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in honor of Richard and
Libby Hafter's 50th
wedding anniversary
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Laurie and Edward Yamasaki§
Stratton and Susie Yatron
Takashi Yonetani
Roger and Lillian Youman
Arthur and Debra Zadinsky✧,
in honor of Derek Zadinsky*'s
graduation and with gratitude
to Edgar Meyer and
Harold Robinson
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in memory of Dick Doran
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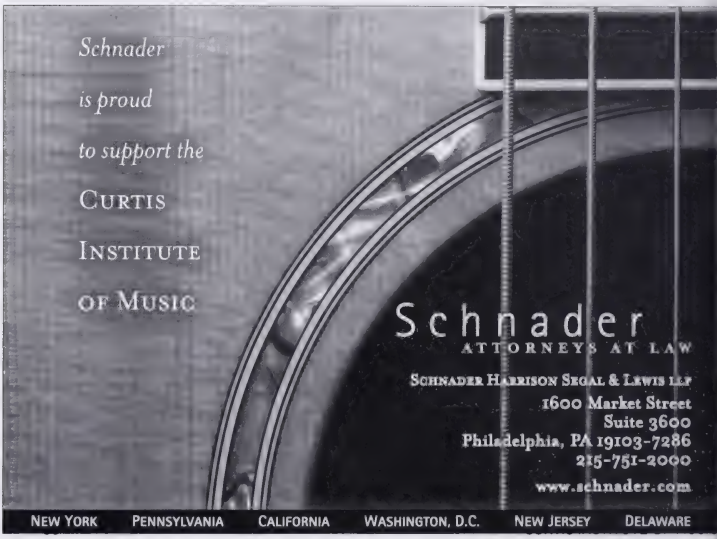

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTH STUDENT RECITAL
Monday, October 24 at 8 p.m.
Field Concert Hall

◆

Partite diverse sopra — Johann Sebastian Bach
"Sei gegrüßet, Jesu gütig," BWV 768 — (1685–1750)
Bryan Anderson, organ

Four Impromptus, D. 935 — Franz Schubert
(1797–1828)
No. 1 in F minor: Allegro moderato
No. 2 in A-flat major: Allegretto
No. 3 in B-flat major: Thema: Andante
No. 4 in F minor: Allegro scherzando
Jiayi Sun, piano

INTERMISSION

Concerto in D major, Op. 35 Peter Ilich Tchaikovsky (1840–93)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Ji-Won Song, violin
Jungeun Kim, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Jiayi Sun, from Shenyang, China, is a student of Meng-Chieh Liu and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, October 26 at 8 p.m.
Field Concert Hall

Françaix	**Quintet No. 1** Bile Zhang, flute Alexander Vvedenskiy, oboe Juyong You, clarinet Brigid Babbish, bassoon Dana Cullen, horn
Hindemith	**Sonata for Horn and Piano** (1939) Maureen Young, horn Hugh Sung, piano ('90)
Liszt	***Mephisto Waltz No. 1*** (**"Der Tanz in der Dorfschenke"**)
Schumann	**Variations on the Name "Abegg," Op. 1** Bolai Cao, piano
Liszt	**Sonata in B minor** Yue Chu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS FALL AT CURTIS

Sunday, November 13 at 2 p.m. and 4 p.m.
Wells Fargo Family Concerts: Introduction to the Brass Family
Gould Rehearsal Hall, Lenfest Hall

An interactive, fun-filled introduction to the world of classical music, best enjoyed by children ages five to twelve.

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: www.curtis.edu or (215) 893-5279

Thursday, November 17 at 7:30 p.m.
Friday, November 18 at 7:30 p.m.
Saturday, November 19 at 7:30 p.m.
Sunday, November 20 at 2:30 p.m.
Curtis Opera Theatre: *Faust* by Charles Gounod
Prince Music Theater

Benjamin Shwartz, conductor ('04)
John Giampietro, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in French with English supertitles

Two-opera subscriptions (*Faust* and *I Capuleti e i Montecchi*): $50
Single tickets: $35; Curtis Ticket Office: www.curtis.edu or (215) 893-5279

CURTIS ON TOUR IN ASIA
Saturday, September 24, 2011, at 8 p.m.
Saint Mark's Church

◆

Lieder eines fahrenden Gesellen (*Songs of a Wayfarer*)

Music and text by Gustav Mahler

"Wenn mein Schatz Hochzeit macht" ("When my darling has her wedding-day")

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kammerlein,
Dunkles Kammerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!
Blumlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner Heide!
Ach, wie ist die Welt so schön! Ziküth!
Singet nicht! Blühet nicht! Lenz ist ja vorbei!
Alles Singen ist nun aus.
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide!

When my darling has her wedding-day,
Her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
My dark little room,
And weep, weep for my darling,
For my dear darling!
Blue flower! Do not wither!
Sweet little bird—you sing on the green heath!
Alas, how can the world be so fair? Chirp!
Do not sing; do not bloom! Spring is over.
All singing must now be done.
At night, when I go to sleep,
I think of my sorrow!

"Ging heut' morgen über's Feld" ("I walked across the fields this morning")

Ging heut' morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heiah!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann im Sonnenschein!
Blum' und Vogel, groß und klein!
"Guten Tag, ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt?"

Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

I walked across the fields this morning;
Dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Fair and sharp!
How the world delights me!"

Also, the bluebells in the field,
Merrily with good spirits,
Tolled out to me with bells (ding, ding)
Their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"

And then, in the sunshine,
The world suddenly began to glitter;
Everything gained sound and color in the sunshine!
Flower and bird, great and small!
"Good day, is it not a fine world?
Hey, isn't it? A fair world?"

Now will my happiness also begin?
No, no—the happiness I mean
Can never bloom!

Please wait for the conclusion of this selection before turning the page.

"Ich hab' ein glühend Messer" ("I have a red-hot knife")

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
In jede Freud' und jede Lust.
So tief! Es schneid't so weh und tief!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh', nimmer halt er Rast,
Nicht bei Tag, nicht bei Nacht, wenn ich schlief.
O Weh!

Wenn ich in den Himmel seh',
Seh' ich zwei blaue Augen steh'n.
O Weh! Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar im Winde wehn.
O Weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen, o Weh!
Ich wollt', ich läg' auf der schwarzen Bahr',
Konnt' nimmer die Augen aufmachen!

I have a red-hot knife,
A knife in my breast.
Oh woe! It cuts so deeply
Into every joy and delight.
It cuts so much and so deeply!
Alas, what an evil guest it is!
Never does it rest or relax,
Not by day or by night, when I would sleep.
Oh woe!

When I gaze up into the sky
I see two blue eyes there.
Oh woe! When I walk in the yellow field,
I see from afar her blond hair waving in the wind.
Oh woe!

When I start from a dream
And hear the tinkle of her silvery laugh, oh woe!
Would that I lay on my black bier,
Would that I could never again open my eyes!

"Die zwei blauen Augen von meinem Schatz" ("The two blue eyes of my darling")

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da mußt' ich Abschied nehmen vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles wieder gut!
Lieb und Leid und Welt und Traum!

The two blue eyes of my darling,
They have sent me into the wide world.
I had to take my leave of this well-beloved place!
Oh blue eyes, why did you gaze on me?
Now I will have eternal sorrow and grief.

I went out into the quiet night
Well across the dark heath.
To me, no one bade farewell.
Farewell! My companions are love and sorrow!

On the road there stands a linden tree,
And there for the first time I found rest in sleep!
Under the linden tree
That snowed its blossoms onto me—
I did not know how life went on,
And all was well again!
Love and sorrow and world and dream!

Translation © by Emily Ezust from recmusic.org

Please wait for the conclusion of this selection before turning the page.

"Das himmlische Leben" ("The Heavenly Life") from *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), used in the fourth movement of Symphony No. 4

Music and text by Mahler

Wir genießen die himmlischen Freuden,
Drum tun wir das Irdische meiden,
Kein weltlich Getummel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lammlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost' kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schusseln voll sind uns bereit!
Gut Apfel, gut' Birn' und gut' Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei! Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht

We enjoy the heavenly pleasures
And avoid the earthly things.
No worldly tumult
Does one hear in Heaven!
Everything lives in the gentlest peace!
We lead an angelic life!
Nevertheless we are very merry:
We dance and leap,
Hop and sing!
Meanwhile, Saint Peter in the sky looks on!

Saint John has let his little lamb go
To the butcher Herod.
We lead a patient,
Innocent, patient,
Dear little lamb to death!
Saint Luke slaughters oxen
Without giving it thought or attention.
Wine costs not a penny
In Heaven's cellar;
And angels bake the bread.

Good vegetables of all sorts
Grow in Heaven's garden!
Good asparagus, beans,
And whatever we wish!
Full bowls are ready for us!
Good apples, good pears, and good grapes!
The gardener permits us everything!
Would you like roebuck, would you
Like hare?
In the very streets they run by!
Should a fast-day arrive, all the fish swim up with joy!
Over there, Saint Peter is running already
With his net and bait
To the heavenly pond.
Saint Martha must be the cook!

No music on earth
Can be compared to ours.
Eleven thousand maidens
Dare to dance!
Even Saint Ursula herself is laughing!
Cecilia and all her relatives
Are splendid court musicians!
The angelic voices
Rouse the senses
So that everything awakens with joy.

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Quintet No. 1 — Jean Françaix (1912–97)

Andante tranquillo—Allegro assai
Presto
Tema: Andante
Tempo di marcia francese

Bile Zhang, flute
Alexander Vvedenskiy, oboe
Juyong You, clarinet
Brigid Babbish, bassoon
Dana Cullen, horn

Sonata in B minor — Liszt

Yue Chu, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Brigid Babbish, from Bloomfield Hills, Mich., is a student of Daniel Matsukawa, and entered Curtis in 2011.

Bolai Cao, from Guangdong, China, is a student of Meng Chieh Liu, and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone, and entered Curtis in 2011.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, October 28 at 8 p.m.
Field Concert Hall

Chopin	**Ballade No. 4 in F minor, Op. 52** **Berceuse in D-flat major Op. 57** Alexander Ullman, piano
Glière	**Concerto in B-flat major, Op. 91** Katherine Jordan, horn Hugh Sung, piano ('90)
Rossini	**Prélude, thème et variations from *Péchés de vieillesse, Vol. IX*** Dana Cullen, horn Hugh Sung, piano ('90)
Schumann	**Adagio and Allegro, Op. 70** Will Chow, cello Jungeun Kim, piano
Sibelius	**Concerto in D minor, Op. 47** Zeyu Victor Li, violin Hugh Sung, piano ('90)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
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Curtis in Boston

Celebrating the many connections between Curtis and Boston

Hosted by Derek Bok and Victoria Bok

French Cultural Center, Boston
Friday, October 28, 2011, at 7 p.m.

Two Rhapsodies — Charles M. Loeffler (1861–1935)

L'Étang

La Cornemuse

John Ferrillo, oboe
Steven Ansell, viola
Andrew Hsu, piano

Sextet No. 1 in B-flat major, Op. 18 — Johannes Brahms (1833–97)

Allegro ma non troppo

Andante ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Malcolm Lowe, violin
Nicholas Kitchen, violin
Roberto Díaz, viola
Edward Gazouleas, viola
Yeesun Kim, cello
John-Henry Crawford, cello

Please join the musicians for a postconcert reception.

◆

This evening's program will be performed without intermission. Photographic and recording equipment may not be used in the French Cultural Center.

HOSTS

Derek Bok; founding chair, Curtis Board of Overseers; grandson of Curtis founder Mary Louise Curtis Bok Zimbalist

Victoria Bok; member, Curtis Board of Trustees; great-granddaughter of Curtis founder Mary Louise Curtis Bok Zimbalist

PERFORMERS

Steven Ansell (Viola '75) is principal viola of the Boston Symphony Orchestra and viola of the Muir String Quartet.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Roberto Diaz (Viola '84) is president of the Curtis Institute of Music, where he holds the James and Betty Matarese Chair in Viola Studies.

John Ferrillo (Oboe '77) is principal oboe of the Boston Symphony Orchestra.

Edward Gazouleas (Viola '84) is in the viola section of the Boston Symphony Orchestra.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Yeesun Kim (Cello '88) is the founding cello of the Borromeo String Quartet.

Nicholas Kitchen (Violin '90) is first violin and a founding member of the Borromeo String Quartet.

Malcolm Lowe (Violin '74) is concertmaster of the Boston Symphony Orchestra.

If students study with more than one faculty member, their teachers are listed alphabetically.

ABOUT CURTIS

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 165 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924.

All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Each season Curtis extends its reach to national and international audiences through Curtis On Tour. Visit www.curtis.edu for performance schedules, rich multimedia content, and more.

APPASSIONATO

Curtis launches a new era in 2011–12 with *Appassionato*, a season of bold programming, enriched curriculum offerings, and exceptional special events that herald Curtis's enduring influence on music in Philadelphia and the world.

Explore the season at www.curtis.edu/Appassionato.

Questions or additional information? Contact Leslie Jacobson Kaye, director of regional programs: leslie.kaye@curtis.edu or (215) 717-3166

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTH STUDENT RECITAL
Friday, October 28 at 8 p.m.
Field Concert Hall

◆

Adagio and Allegro, Op. 70 — Robert Schumann (1810–56)

Will Chow, cello
Jungeun Kim, piano

Prélude, thème et variations from *Péchés de vieillesse, Vol. IX* — Gioacchino Rossini (1792–1868)

Dana Cullen, horn
Hugh Sung, piano

Concerto in B-flat major, Op. 91 — Reinhold Glière (1875–1956)

Allegro
Andante
Moderato

Katherine Jordan, horn
Hugh Sung, piano

Berceuse in D-flat major Op. 57
Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810–49)

Alexander Ullman, piano

INTERMISSION

Concerto in D minor, Op. 47 — Jean Sibelius (1865–1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Zeyu Victor Li, violin
Hugh Sung, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, October 31 at 8 p.m.
Field Concert Hall

Beethoven	**Sonata No. 23 in F minor, Op. 57 ("Appassionata")** Alexander Ullman, piano
Chopin	**Étude in C minor, Op. 25, No. 12** **Polonaise-Fantaisie in A-flat major, Op. 61** Jiuming Shen, piano
Jolivet	**Concertino for Trumpet** George Goad, trumpet Elena Jivaeva, piano
Ponchielli	**Capriccio** Alexander Vvedenskiy, oboe Jiuming Shen, piano
Reinecke	**Trio in A minor, Op. 188** Alexander Vvedenskiy, oboe Eric Huckins, horn Jiuming Shen, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINTH STUDENT RECITAL
Monday, October 31 at 8 p.m.
Field Concert Hall

◆

Capriccio — Amilcare Ponchielli (1834–86)

Alexander Vvedenskiy, oboe
Jiuming Shen, piano

Concertino for Trumpet — André Jolivet (1905–74)

Allegro
Meno vivo
Allegro

George Goad, trumpet
Elena Jivaeva, piano

Sonata No. 23 in F minor, Op. 57 ("Appassionata") — Ludwig van Beethoven (1770–1827)

Allegro assai
Andante con moto
Allegro ma non troppo

Alexander Ullman, piano

INTERMISSION

Polonaise-Fantaisie in A-flat major, Op. 61 Frédéric Chopin
Étude in C minor, Op. 25, No. 12 (1810–49)

Jiuming Shen, piano

Trio in A minor, Op. 188 Carl Reinecke
(1824–1910)

Allegro moderato
Scherzo: Molto vivace
Adagio
Finale: Allegro ma non troppo

Alexander Vvedenskiy, oboe
Eric Huckins, horn
Jiuming Shen, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Reinecke trio was prepared by Jennifer Montone.

PERFORMERS

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, November 2 at 8 p.m.
Field Concert Hall

Bozza	***En forêt*** Levente Varga, horn Jungeun Kim, piano
Chopin	**Ballade No. 1 in G minor, Op. 23**
Mozart	**Sonata in D major, K. 576** Daniel Hsu, piano
Jongen	***Sonata eroïca*, Op. 94** Caroline Robinson, organ
Mozart	**Concerto No. 21 in C major, K. 467** **("Elvira Madigan")** Alexander Ullman, piano Yue Chu, piano accompaniment
F. Strauss	**Nocturno in D-flat major, Op. 7** Eric Huckins, horn Caroline Robinson, organ

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TENTH STUDENT RECITAL
Wednesday, November 2 at 8 p.m.
Field Concert Hall

◆

Nocturno in D-flat major, Op. 7 — Franz Strauss (1822–1905)

Eric Huckins, horn
Caroline Robinson, organ

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Adagio
Allegretto

Ballade No. 1 in G minor, Op. 23 — Frédéric Chopin (1810–49)

Daniel Hsu, piano

En forêt — Eugène Bozza (1905–91)

Levente Varga, horn
Jungeun Kim, piano

***Sonata eroïca*, Op. 94** — Joseph Jongen (1873–1953)

Caroline Robinson, organ

INTERMISSION

Concerto No. 21 in C major, K. 467 ("Elvira Madigan") — Mozart

[Allegro maestoso]
Andante
Allegro vivace assai

Alexander Ullman, piano
Yue Chu, piano accompaniment

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PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone, and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, November 4 at 8 p.m.
Field Concert Hall

Barber	***Summer Music*, Op. 31** Patrick Williams, flute Beverly Wang, oboe Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Levente Varga, horn
Beethoven	**Sonata No. 3 in E-flat major, Op. 12, No. 3** Hannah Ji, violin Chang-Yong Shin, piano
Ginastera	**Sonata for Guitar, Op. 47** Jiyeon Kim, guitar
Mozart	**Quartet in F major, K. 590** Nikki Chooi, violin Luosha Fang, violin Ayane Kozasa, viola Nathan Vickery, cello
Schumann	**Fantasiestücke, Op. 12** Andrew Hsu, piano

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH DONALD MCINNES, VIOLA
Thursday, November 3, 2011, at 4 p.m.
Field Concert Hall

◆

Concertstück — Georges Enesco (1881–1955)

Sung Jin Lee, viola
Elena Jivaeva, piano

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833–97)

En-Chi Cheng, viola
Ruoyu Huang, piano

Romanze in F major, Op. 85 — Max Bruch (1838–1920)

Ren Martin-Doike, viola
Yue Chu, piano

***Märchenbilder*, Op. 113** — Robert Schumann (1810–56)

Amanda Verner, viola
Yue Chu, piano

◆

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CLINICIAN

Violist Donald McInnes is professor of strings at the USC Thornton School of Music and a resident member of the Camerata Pacifica Chamber Music Ensemble. His solo appearances have included the New York Philharmonic; the Boston, Pittsburgh, and Toronto symphonies; the CBC Radio and Zurich Chamber orchestras; and the Orchestre Nationale de France. Mr. IcInnes regularly appears at leading summer music festivals in the United States and abroad, and his students have been first prizewinners in numerous national and international viola competitions. He is an active recording artist who can be heard on the Columbia, RCA, Deutsche Grammophon, and Angel (EMI) labels.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ELEVENTH STUDENT RECITAL
Friday, November 4 at 8 p.m.
Field Concert Hall

◆

Sonata No. 3 in E-flat major, Op. 12, No. 3 — Ludwig van Beethoven (1770–1827)

Allegro con spirito
Adagio con molt' espressione
Rondo: Allegro molto

Hannah Ji, violin
Chang-Yong Shin, piano

Fantasiestücke, Op. 12 — Robert Schumann (1810–56)

Des Abends: Sehr innig zu spielen
Aufschwung: Sehr rasch
Warum?: Langsam und zart
Grillen: Mit Humor
In der Nacht: Mit Leidenschaft
Fabel: Langsam
Traumes Wirren: Äußerst lebhaft
Ende vom Lied: Mit gutem Humor

Andrew Hsu, piano

***Summer Music*, Op. 31** — Samuel Barber ('34) (1910–81)

Patrick Williams, flute
Beverly Wang, oboe
Stanislav Chernyshev, clarinet
Julia Harguindey, bassoon
Levente Varga, horn

INTERMISSION

Sonata for Guitar, Op. 47 — Alberto Ginastera (1916–83)

Esordio: Tempo solenne
Scherzo: Fantastico, il piu presto possible
Canto: Tempo rapsodico
Finale: Presto e fogoso

Jiyeon Kim, guitar

Quartet in F major, K. 590 — Wolfgang Amadeus Mozart (1756–91)

Allegro moderato
Andante
Menuetto: Allegretto
Allegro

Nikki Chooi, violin
Luosha Fang, violin
Ayane Kozasa, viola
Nathan Vickery, cello

◆

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COACHES

The Barber quintet was prepared by Daniel Matsukawa.

The Mozart quartet was prepared by Steven Tenenbom.

PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2007.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone, and entered Curtis in 2011.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

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NEXT STUDENT RECITAL

Monday, November 7 at 8 p.m.
Field Concert Hall

Beethoven	**Concerto in D major, Op. 61** Nikki Chooi, violin Jungeun Kim, piano
Brahms	**Sonata No. 3 in F minor, Op. 5** Jiuming Shen, piano
Poulenc	**Trio for Oboe, Bassoon, and Piano** Beverly Wang, oboe Catherine Chen, bassoon Bryan Anderson, piano

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH DANIEL PHILLIPS,
CHAMBER MUSIC
Monday, November 7, 2011, at 10 a.m.
Field Concert Hall

◆

Quartet in C major, K. 465 ("Dissonance") — Wolfgang Amadeus Mozart (1756–91)

Lifan Zhu, violin
Katya Poplyansky, violin
Sung Jin Lee, viola
Summer Hu, cello

Quartet No. 2 in A minor, Op. 51, No. 2 — Johannes Brahms (1833–97)

Ike See, violin
Amalia Hall, violin
Jessica T. Chang, viola
Nathan Vickery, cello

◆

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CLINICIAN

Daniel Phillips is a violinist of the Orion String Quartet. He is a violin soloist for the Bach Aria Group and appears on the artist roster of the Chamber Music Society of Lincoln Center. Mr. Phillips is professor of violin at the Aaron Copland School of Music of Queens College and serves on the faculties of Mannes College of Music and the Bard Conservatory.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2009.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWELFTH STUDENT RECITAL
Monday, November 7 at 8 p.m.
Field Concert Hall

◆

Trio for Oboe, Bassoon, and Piano — Francis Poulenc (1899–1963)

Lento—Presto
Andante
Rondo

Beverly Wang, oboe
Catherine Chen, bassoon
Bryan Anderson, piano

Sonata No. 3 in F minor, Op. 5 — Johannes Brahms (1833–97)

Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato

Jiuming Shen, piano

INTERMISSION

Concerto in D major, Op. 61 Ludwig van Beethoven (1770–1827)

Allegro ma non troppo
Larghetto
Rondo: Allegro

Nikki Chooi, violin
Jungeun Kim, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

COACH

The Poulenc trio was prepared by Daniel Matsukawa.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2007.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITAL
Wednesday, November 9 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 3 in D minor, Op. 108** Lifan Zhu, violin Amy Jiaqi Yang, piano ('06)
Debussy	**"Clair de lune" from *Suite bergamasque*, arranged by Carlos Salzedo**
Tournier	**"Les Anesses grises sur la route d'El-Azib," Op. 35, No. 1, arranged by M. L. Williams** Jeremy Keppelmann, harp JiHyun Wu, harp
Haydn	**Concerto in D major, Hob.VIId:3** Sarah Boxmeyer, horn Jungeun Kim, piano
Mozart	**Quartet in C major, K. 465 ("Dissonance")** Lifan Zhu, violin Katya Poplyansky, violin Sung Jin Lee, viola Summer Hu, cello
Schubert	**"Auf dem Strom," D. 943** Sarah Shafer, soprano ('10) Katherine Jordan, horn Xiaohui Yang, piano

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CURTIS
INSTITUTE OF MUSIC

PEGGY WACHS MASTER CLASS
Richard Goode, piano
Tuesday, November 8, 2011, at 4 p.m.
Field Concert Hall

◆

Sonata No. 30 in E major, Op. 109 — Ludwig van Beethoven (1770–1827)

Yue Chu, piano

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)

Daniel Hsu, piano

◆

The annual Peggy Wachs Annual Master Class was established at Curtis in 2008 by the daughters of Curtis patron and dedicated volunteer Peggy Wachs. If you have any interest in learning more about Curtis's master class program, please contact Beth Wright, vice president of development, at beth.wright@curtis.edu or (215) 717-3119.

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness. According to the *New York Times* "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself." He serves, along with Mitsuko Uchida, as co-artistic director of the Malboro Music School and Festival in Vermont. Mr. Goode's 2011–12 schedule includes concerto performances with the Metropolitan Opera Orchestra, Los Angeles Philharmonic, and the Boston Symphony; and solo recitals across the United States and throughout Europe.

A native of New York, Mr. Goode studied privately with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute, where he graduated in 1964. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award.

Mr. Goode, an exclusive Nonesuch artist, has made more than two-dozen lauded recordings, including a Grammy-nominated disc of the complete Beethoven piano sonatas and a highly acclaimed 2009 recording of the complete Beethoven piano concertos with Ivan Fisher and the Budapest Festival Orchestra.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTEENTH STUDENT RECITAL
Wednesday, November 9 at 8 p.m.
Field Concert Hall

◆

"Auf dem Strom," D. 943 — Franz Schubert (1797–1828)

Sarah Shafer, soprano
Katherine Jordan, horn
Xiaohui Yang, piano

Concerto in D major, Hob. VIId:3 — Joseph Haydn (1732–1809)

Allegro
Adagio
Allegro

Sarah Boxmeyer, horn
Jungeun Kim, piano

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833–97)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Lifan Zhu, violin
Amy Jiaqi Yang, piano

INTERMISSION

"Clair de lune" Claude Debussy
from *Suite bergamasque* (1862–1918)
arranged by Carlos Salzedo

"Les Anesses grises sur la route d'El-Azib" Marcel Tournier
from *Images, Third Suite*, Op. 35 (1879–1951)
arranged by Marguerite Lynn Williams

Jeremy Keppelmann, harp
JiHyun Wu, harp

Quartet in C major, K. 465 Wolfgang Amadeus Mozart
("Dissonance") (1756–91)

Adagio—Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Lifan Zhu, violin
Katya Poplyansky, violin
Sung Jin Lee, viola
Summer Hu, cello

◆

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Recitals are professionally recorded for educational use and possible broadcast.

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COACHES

The Schubert trio was prepared by Jennifer Montone.

The Mozart quartet was prepared by Steven Tenenbom.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Jeremy Keppelmann, from Reno, Nev., is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2009.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

JiHyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, November 11 at 8 p.m.
Field Concert Hall

Biber **Passacaglia**
Maia Cabeza, violin

Clarke ***Zoom Tube***
Diondé McKinney, flute

Dvořák **Concerto in B minor, Op. 104**
Sarah Rommel, cello
Jungeun Kim, piano

Katerina Kramarchuk ***Confusion***
Junping Qian, viola
Yue Chu, piano

Schumann **Humoresque in B-flat major, Op. 20**
Xiaohui Yang, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FOURTEENTH STUDENT RECITAL
Friday, November 11 at 8 p.m.
Field Concert Hall

◆

Confusion — Katerina Kramarchuk (b. 1988)

Junping Qian, viola
Yue Chu, piano

Commissioned by the Curtis Institute of Music in honor of Penelope P. Watkins, whose generous support as a Commissioning Circle member of the Curtis Annual Fund is helping to ensure a bright future for the school

Zoom Tube — Ian Clarke (b. 1964)

Diondré McKinney, flute

Passacaglia — Heinrich Ignaz Franz von Biber (1644–1704)

Maia Cabeza, violin

Humoresque in B-flat major, Op. 20 — Robert Schumann (1810–56)

Xiaohui Yang, piano

INTERMISSION

Concerto in B minor, Op. 104 — Antonín Dvořák (1841–1904)

Allegro
Adagio ma non troppo
Finale: Allegro moderato

Sarah Rommel, cello
Jungeun Kim, piano

◆

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◆

COMPOSER

Katerina Kramarchuk, from Kishinev, Moldova, is a student of David Ludwig and entered Curtis in 2010.

PERFORMERS

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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UPCOMING CURTIS PERFORMANCES

Wells Fargo Family Concerts: Brass Olympics 2011!
Sunday, November 13 at 2 p.m. and 4 p.m.
Gould Rehearsal Hall, Lenfest Hall

Barber	**Adagio for Strings, Op. 11, arranged by Stephen McNeff**
Bernstein	**"Maria" from *West Side Story*, arranged by Jack Gale**
Ewazen	**"The Red Lion" from *Colchester Fantasy***
Mouret	**Rondeau from *Sinfonies de fanfares*, arranged by David R. Thomas**
ODJB	***Tiger Rag*, arranged by Luther Hunderson**
Plog	**"Allegro" from Four Sketches**
Williams	***Olympic Fanfare*, arranged by Peter Voisin**
	Sarah Huebner, trumpet
	Diana Wensley, trumpet
	Dana Cullen, horn
	Brian Santero, trombone
	Pierrick Fournes, tuba

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

NEXT STUDENT RECITAL
Monday, November 14 at 8 p.m.
Field Concert Hall

Anglereaux	***The First Day*** Pierrick Fournes, tuba
Boukhitine	***Pocket Rhapsody on the Firebird*** Pierrick Fournes, tuba Jungeun Kim, piano
Franck	**Prélude, choral et fugue** Ashley Hsu, piano
Hubay	***Carmen: Fantasie brillante sur l'opera de G. Bizet*, Op. 3, No. 3** Yiying Julia Li, violin Jungeun Kim, piano
Ives	**Sonata No. 4 for Violin and Piano ("Children's Day at the Camp Meeting")**
Ravel	**Sonata for Violin and Piano** (1927) Zoë Martin-Doike, violin Xiaohui Yang, piano
Schumann	***Bilder aus Osten*, Op. 66** Jiayi Sun, piano Yue Chu, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 WELLS FARGO FAMILY CONCERT SERIES

◆

Sunday, November 13 at 2 and 4 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

BRASS OLYMPICS 2011!

Program to include:

Adagio for Strings, Op. 11 — Samuel Barber ('34) (1910–81)
arranged by Stephen McNeff

"Maria" — Leonard Bernstein ('41) (1918–90)
from *West Side Story*
arranged by Jack Gale

"The Red Lion" — Eric Ewazen (b. 1954)
from *Colchester Fantasy*

Rondeau — Jean-Joseph Mouret (1682–1738)
from *Sinfonies de fanfares*
arranged by David R. Thomas

Sarah Huebner, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Brian Santero, trombone
Pierrick Fournes, tuba

Tiger Rag — Original Dixieland Jazz Band
arranged by Luther Hunderson

"Allegro" — Anthony Plog
from Four Sketches — (b. 1947)

Olympic Fanfare — John Williams
arranged by Peter Voisin — (b. 1932)

Sarah Huebner, trumpet
Diana Wensley, trumpet
Dana Cullen, horn
Brian Santero, trombone
Pierrick Fournes, tuba

Questions and Closing Remarks

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Gould Rehearsal Hall.
Programs are professionally recorded for educational use and possible broadcast.

PERFORMERS

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Pierrick Fournes, from Aigues-Vives, France, is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2011.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger, and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

HOST

Mary Kinder Loiselle, director of community engagement and career development services

PRESENTED WITH THE SUPPORT OF

WELLS FARGO

NEXT WELLS FARGO FAMILY CONCERTS
Sunday, February 19 at 2 and 4 p.m.
Field Concert Hall

Introduction to Voice and Opera

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: www.curtis.edu or (215) 893-7902

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AUTOGRAPHS

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTEENTH STUDENT RECITAL
Monday, November 14 at 8 p.m.
Field Concert Hall

◆

***Carmen: Fantasie brillante sur l'opera de G. Bizet*, Op. 3, No. 3**
Jenő Hubay (1858–1937)

Yiying Julia Li, violin
Jungeun Kim, piano

Pocket Rhapsody on the Firebird
Arnaud Boukhitine (b. 1977)

Pierrick Fournes, tuba
Jungeun Kim, piano

The First Day
Frédéric Anglereaux (b. 1968)

Pierrick Fournes, tuba

Sonata No. 4 for Violin and Piano ("Children's Day at the Camp Meeting")
Charles Ives (1874–1954)

Allegro
Largo
Allegro

Zoë Martin-Doike, violin
Xiaohui Yang, piano

Sonata for Violin and Piano (1927) — Maurice Ravel (1875–1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Zoë Martin-Doike, violin
Xiaohui Yang, piano

INTERMISSION

Prélude, choral et fugue — César Franck (1822–90)

Ashley Hsu, piano

***Bilder aus Osten*, Op. 66** — Robert Schumann (1810–56)

Lebhaft
Nicht schnell und sehr gesangvoll zu spielen
Im Volkston
Nicht schnell
Lebhaft
Reuig andächtig

Jiayi Sun, piano
Yue Chu, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Pierrick Fournes, from Aigues-Vives, France, is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2011.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Jiayi Sun, from Shenyang, China, is a student of Meng-Chieh Liu and entered Curtis in 2007.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, November 16 at 8 p.m.

Graduation Recital: Danyi Xia, harp, with Lio Kuokman, piano

Field Concert Hall

Caplet	**Divertissements**
Fauré	**Impromptu in D-flat major, Op. 86**
Salzedo	***Variations sur un thème dans le style ancien*, Op. 30**
	Danyi Xia, harp
Glière	**Concerto for Harp and Orchestra, Op. 74**
	Danyi Xia, harp
	Lio Kuokman, piano (Conducting '09)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTEENTH STUDENT RECITAL
Graduation Recital Danyi Xia, harp, with Lio Kuokman, piano
Wednesday, November 16 at 8 p.m.
Field Concert Hall

◆

Impromptu in D-flat major, Op. 86 — Gabriel Fauré (1845–1924)

Divertissements — André Caplet (1878–1925)
À la française
À l'espagnole

***Variations sur un thème dans le style ancien*, Op. 30** — Carlos Salzedo (1885–1961)

Danyi Xia, harp

INTERMISSION

Concerto for Harp and Orchestra, Op. 74 Reinhold Glière (1875–1956)

Allegro moderato
Theme with Variations: Andante
Allegro giocoso

Danyi Xia, harp
Lio Kuokman, piano

◆

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◆

PERFORMERS

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

Lio Kuokman (Conducting '09), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, November 18 at 8 p.m.
Field Concert Hall

Beethoven	**Sonata No. 3 in E-flat major, Op. 12, No. 3** Haram Kim, violin Bolai Cao, piano
Schubert	**Quartet in D minor, D. 810 ("Der Tod und das Mädchen")** Hsuan-Hao Hsu, violin Yu-Ting Chen, violin En-Chi Cheng, viola Summer Hu, cello
Schumann	**Fantasiestücke, Op. 73** Tessa Seymour, cello Ashley Hsu, piano
Walton	**Viola Concerto** Ayane Kozasa, viola Elena Jivaeva, piano

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THIS WEEK AT CURTIS

Thursday, November 17 at 7:30 p.m.
Friday, November 18 at 7:30 p.m.
Saturday, November 19 at 7:30 p.m.
Sunday, November 20 at 2:30 p.m.
Curtis Opera Theatre: *Faust* by Charles Gounod
Prince Music Theater

Benjamin Shwartz, conductor ('04)
John Giampietro, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in French with English supertitles

Two-opera subscriptions (*Faust* and *I Capuleti e i Montecchi*): $50
Single tickets: $35; Curtis Ticket Office: www.curtis.edu or (215) 893-5279

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTEENTH STUDENT RECITAL
Friday, November 18 at 8 p.m.
Field Concert Hall

◆

Sonata No. 3 in E-flat major, Op. 12, No. 3 — Ludwig van Beethoven (1770–1827)

Allegro con spirito
Adagio con molt' espressione
Rondo: Allegro molto

Haram Kim, violin
Bolai Cao, piano

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Tessa Seymour, cello
Ashley Hsu, piano

Viola Concerto — William Walton (1902–83)

Andante comodo—Con spirito
Vivo, con molto preciso
Allegro moderato

Ayane Kozasa, viola
Elena Jivaeva, piano

INTERMISSION

Quartet in D minor, D. 810 Franz Schubert
("Der Tod und das Mädchen") (1797–1828)

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

Hsuan-Hao Hsu, violin
Yu-Ting Chen, violin
En-Chi Cheng, viola
Summer Hu, cello

◆

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◆

COACHES

The Beethoven sonata was prepared by Meng-Chieh Liu.

The Schubert quartet was prepared by Ida Kavafian and Steven Tenenbom.

PERFORMERS

Bolai Cao, from Guangdong, China, is a student of Meng-Chieh Liu and entered Curtis in 2011.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Haram Kim, from Gyeonggi-do, Korea, is a student of Ida Kavafian and entered Curtis in 2011.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, November 28 at 8 p.m.
Curtis Brass and Percussion Ensemble
presents "Curtis by Curtis"
Gould Rehearsal Hall, Lenfest Hall

Bernstein	***Dance Suite***
	"Fanfare for Bima" from *Brass Music*
Cabell	***The Judas Kiss***
Danielpour	***Icarus***
DiLorenzo	***A Little Russian Circus***
Hagen	***Everything Must Go!***
Higdon	***Spirit***
	Tenfold
Ludwig	***Eastern Light***
Marshall	***Meditation: Seal Harbor***
	Curtis Brass and Percussion Ensemble
	Blair Bollinger, conductor (Trombone '86)

Seating is limited for this performance.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTEENTH STUDENT RECITAL
Curtis Brass and Percussion Ensemble presents
"Curtis by Curtis"
Monday, November 28 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

Spirit — Jennifer Higdon ('88) (b. 1962)

The Judas Kiss — Stephen Cabell ('08) (b. 1984)

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

Everything Must Go! — Daron Hagen ('84) (b. 1961)

George Goad, trumpet
Sara Huebner, trumpet
Levente Varga, horn
Alexander Walden, trombone
Nathan Lodge, bass trombone

Icarus — Richard Danielpour (b. 1956)

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

INTERMISSION

TenFold — Higdon

Eastern Light — David Ludwig ('01) (b. 1972)

Independence Day: Wilmington, Vermont
Christmas Eve: Greenport, Long Island
Halloween: New York City
Opening Day: Philadelphia, Pennsylvania

Meditation: Seal Harbor — Eli Marshall ('03) (b. 1977)

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

"Fanfare for Bima" **from *Brass Music*** — Leonard Bernstein (Conducting '41) (1918–90)

Dance Suite — Bernstein

Dancisca (for Antony)
Waltz (for Agnes)
Bi-Tango (for Misha)
Two-Step (for Mr. B)
M T V (for Jerry)

Kai Cataldo, trumpet
Diana Wensley, trumpet
Katherine Jordan, horn
Patrick Montgomery, trombone
Pierrick Fournes, tuba

A Little Russian Circus — Anthony DiLorenzo (Trumpet '89) (b. 1967)

Tent of Terror
Nikolai the Magnificent
The Clown
Rings of Fire

Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

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COACH

The Bernstein quartet and quintet were prepared by Jeffrey Curnow.

CURTIS BRASS AND PERCUSSION ENSEMBLE

Trumpet
Kai Cataldo
George Goad
Sara Huebner
Nozomi Imamura
Diana Wensley

Horn
Sarah Boxmeyer
Dana Cullen
Eric Huckins
Katherine Jordan
Levente Varga
Maureen Young

Trombone
Nathan Lodge
Patrick Montgomery
Brian Santero
Alexander Walden

Tuba
Pierrick Fournes
Carol Jantsch, faculty

Timpani and Percussion
Ted Babcock
Benjamin Folk ('10)
Yi Fei Fu
Tomasz Kowalczyk
Michael Sparhuber
Daniel Temkin (Composition)
Mari Yoshinaga

Keyboard
Katerina Kramarchuk (Composition)
Bonnie Wagner, faculty

Conductor
Blair Bollinger, faculty (Trombone '86)

NEXT STUDENT RECITAL

Wednesday, November 30 at 8 p.m.
Field Concert Hall

Danielpour	***Come Up From The Fields, Father*** Julian Arsenault, baritone Jessica T. Chang, viola Mikael Eliasen, piano
Higdon	***Bentley Roses*** J'nai Bridges, mezzo-soprano Patrick Williams, flute Mikael Eliasen, piano
Ludwig	***Our Long War*** Sarah Shafer, soprano ('10) Bella Hristova, violin ('08) Michelle Cann, piano
Rorem	***Aftermath*** Jazimina MacNeil, mezzo-soprano Pamela Frank, violin ('89) Nathan Vickery, cello Mikael Eliasen, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETEENTH STUDENT RECITAL
Curtis 20/21—David Ludwig, artistic director; Don Liuzzi, founder
Curtis Vocal Studies Department—Mikael Eliasen, artistic director
Wednesday, November 30 at 8 p.m.
Field Concert Hall

◆

Come Up From The Fields, Father — Richard Danielpour (b. 1956)

Julian Arsenault, baritone
Jessica T. Chang, viola
Mikael Eliasen, piano

Bentley Roses — Jennifer Higdon ('88) (b. 1962)

Old-Fashioned Roses
The Rose
To the Roses
A Rose in October

J'nai Bridges, mezzo-soprano
Patrick Williams, flute
Mikael Eliasen, piano

Our Long War — David Ludwig ('01) (b. 1972)

Sarah Shafer, soprano
Bella Hristova, violin
Michelle Cann, piano

INTERMISSION

Aftermath — Ned Rorem ('44) (b. 1923)

The Drum
Tygers of Wrath
The Fury of the Aerial Bombardment
The Park
Sonnet LXIV
On His Seventy-Fifth Birthday
Grief
Remorse for Any Death
Losses
Then

Jazimina MacNeil, mezzo-soprano
Pamela Frank, violin
Nathan Vickery, cello
Mikael Eliasen, piano

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Pamela Frank (Violin '89), faculty

Bella Hristova (Violin '08)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, December 2 at 8 p.m.
Field Concert Hall

Bartók	**Violin Concerto No. 2**
Beethoven	**Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte***
Bottesini	**Fantasia on Bellini's *La sonnambula***
Hindemith	**Sonata for Trombone and Piano**
Andrew Hsu	**Sketches**
Shapiro	***One's-self I Sing!*: Three Songs after Walt Whitman**
Stravinsky	**Octet**

Visit www.curtis.edu for performer listings. Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261.

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FORTHCOMING CURTIS PERFORMANCE

Sunday, December 4 at 3 p.m.
Curtis 20/21 with David Hayes, conductor ('89);
Roberto Díaz, viola ('84); and Anna Davidson, soprano
Perelman Theater at the Kimmel Center

Presented by the Philadelphia Chamber Music Society

Foss	***Time Cycle***
Golijov	***Sidereus* (Philadelphia premiere)**
Shapiro	***Siddhartha's Dream* (World premiere)**
Sierra	**Concerto for Viola**

Tickets: $29; www.pcmsconcerts.org or (215) 569-8080

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTIETH STUDENT RECITAL
Friday, December 2 at 8 p.m.
Field Concert Hall

◆

Fantasia on Bellini's *La sonnambula* — Giovanni Bottesini (1821–89)

Louisa Womack, double bass
Jungeun Kim, piano

***One's-self I Sing!*:** — Daniel Shapiro ('11) (b. 1985)
Three Songs after Walt Whitman
One's-self I sing
Look down, fair moon
Among the Multitude

Kevin Ray, tenor
Bonnie Wagner, piano

Sketches — Andrew Hsu (b. 1994)
Scherzando
Perpetuum mobile
Tempo di sarabanda
Perpetuum mobile
Finale

Jessica T. Chang, viola
Andrew Hsu, piano

Octet — Igor Stravinsky (1882–1971)

Sinfonia
Tema con variazioni—
Finale

Diondré McKinney, flute
Juyong You, clarinet
Catherine Chen, bassoon
Wade Coufal, bassoon
George Goad, trumpet
Nozomi Imamura, trumpet
Alexander Walden, trombone
Nathan Lodge, bass trombone

INTERMISSION

Sonata for Trombone and Piano — Paul Hindemith (1895–1963)

Allegro moderato maestoso—
Allegretto grazioso—
Lied des Raufbolds (Swashbuckler's Song):
Allegro pesante—
Allegro moderato maestoso

Alexander Walden, trombone
Elena Jivaeva, piano

Violin Concerto No. 2 — Béla Bartók (1881–1945)

Allegro non troppo
Andante tranquillo
Allegro molto

Anastasia Agapova, violin
Hugh Sung, piano

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◆

COACHES

The Hsu duet was prepared by David Ludwig.

The Stravinsky octet was prepared by Daniel Matsukawa.

PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Alexander Walden, from Titusville, Fla., is a student of Nitzan Haroz and entered Curtis in 2011.

Louisa Womack, from Rochester, N.Y., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL
Monday, December 5 at 8 p.m.
Chamber Music by Curtis Composers
Field Concert Hall

Visit www.curtis.edu for repertoire and performers.

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH GLENN DICTEROW, VIOLIN
Monday, December 5, 2011, at 4 p.m.
Field Concert Hall

◆

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Stephen Waarts, violin
Jungeun Kim, piano

Orchestral Excerpts

Don Juan	Richard Strauss
Symphony No. 1	Sergey Prokofiev
Symphony No. 9	Ludwig van Beethoven
Symphony No. 1	Brahms

Ike See, violin

Orchestral Excerpts

Ein Heldenleben	R. Strauss
Swan Lake	Peter Ilich Tchaikovsky
Symphony No. 8	Antonín Dvořák
Symphony No. 4	Dvořák

Justine Lamb-Budge, violin

◆

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CLINICIAN

Concertmaster of the New York Philharmonic since 1980, Glenn Dicterow has established himself worldwide as one of the most prominent American concert artists of his generation. He made his solo debut at age eleven in Tchaikovsky's Violin Concerto with the Los Angeles Philharmonic.

Mr. Dicterow, who has won numerous awards and competitions, is a graduate of the Juilliard School, where he was a student of Ivan Galamian. Prior to joining the New York Philharmonic, he served as associate concertmaster and concertmaster of the Los Angeles Philharmonic. Mr. Dicterow has made numerous recordings; the most recent is a solo recital for Cala Records entitled *New York Legends*, featuring works of Bernstein, Corigliano, Korngold, and Martinů. Mr. Dicterow can also be heard as violin soloist for many film scores, including *The Turning Point*, *The Untouchables*, *Altered States*, *Aladdin*, *Beauty and the Beast*, and *Interview with the Vampire*. For more information visit www.glenndicterow.com.

PERFORMERS

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-FIRST STUDENT RECITAL
Chamber Music by Curtis Composers
Monday, December 5 at 8 p.m.
Field Concert Hall

◆

Sextet — Tim Woos (b. 1992)

Prelude
Floating through Electric Starlight
Screaming in the Jungle

Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin
Jessica T. Chang, viola
Rex Surany, double bass
Tim Woos, electronics

Three Spheres I — Thomas Oltarzewski (b. 1988)

I.—
II.—
III.

Stanislav Chernyshev, clarinet
Choha Kim, violin
Yu-Ting Chen, violin
Hyeri Shin, viola
Tessa Seymour, cello

***Myths and Legends*, selections** — Daniel Temkin (b. 1986)

Fantasia: Any Road Will Get You There
Ritornello: The Tyrannical Queen—
The Queen's Decree—Guardsmen's Theme—
The Queen's Decree—Prisoner's Theme—
Echoes of the Queen—The Battle—
Theme of the Ghosts of the Dead

Luosha Fang, violin
Rebecca Anderson, violin
Ayane Kozasa, viola
Jessica T. Chang, viola
Nathan Vickery, cello
Gabriel Cabezas, cello
Xavier Foley, double bass
Vinay Parameswaran, conductor

INTERMISSION

Tides of Solitude — Katerina Kramarchuk (b. 1988)

Julia Harguindey, bassoon
Anastasia Agapova, violin
Nathan Vickery, cello
Katerina Kramarchuk, piano

Tahwidah — Mohammed Fairouz (b. 1985)

Alize Rozsnyai, soprano
Samuel Boutris, clarinet

(Text can be found after performer listings.)

Reflection Nebulae Gabriella Smith
(b. 1991)

Rebecca Anderson, violin
Zoë Martin-Doike, violin
Ayane Kozasa, viola
Gabriel Cabezas, cello

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

◆

COMPOSERS

Mohammed Fairouz, from Watertown, Mass., is a student of Richard Danielpour and entered Curtis in 2011.

Katerina Kramarchuk, from Kishinev, Moldova, is a student of David Ludwig and entered Curtis in 2010.

Thomas Oltarzewski, from Toms River, N.J., is a student of David Ludwig and entered Curtis in 2011.

Gabriella Smith, from El Cerrito, Calif., is a student of Jennifer Higdon and entered Curtis in 2009.

Daniel Temkin, from East Brunswick, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

Tim Woos, from New Haven, Vt., is a student of Richard Danielpour and entered Curtis in 2010.

NEXT STUDENT RECITAL
Tuesday, December 6 at 8 p.m.
Graduation Recital: Mari Yoshinaga, percussion,
with Amy Jiaqi Yang, piano
Field Concert Hall

J. S. Bach	**Suite No. 5 in C minor for Violoncello, BWV 1011**
Viñao	***Khan Variations*** Mari Yoshinaga, marimba
Kraft	**Concerto for Timpani and Orchestra, arranged by Zita Carno** Mari Yoshinaga, timpani Amy Jiaqi Yang, piano ('06)
Xenakis	***Rebonds*** Mari Yoshinaga, percussion

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-SECOND STUDENT RECITAL
Graduation Recital—Mari Yoshinaga, percussion,
with Amy Jiaqi Yang, piano
Tuesday, December 6 at 8 p.m.
Field Concert Hall

◆

Rebonds — Iannis Xenakis (1922–2001)
a
b

Mari Yoshinaga, percussion

Suite No. 5 in C minor for Violoncello, BWV 1011 — Johann Sebastian Bach (1685–1750)
Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Mari Yoshinaga, marimba

INTERMISSION

Concerto for Timpani and Orchestra — William Kraft (b. 1923)
arranged by Zita Carno

Allegretto
Slowly, flexibly
Fleeting

Mari Yoshinaga, timpani
Amy Jiaqi Yang, piano

Khan Variations — Alejandro Viñao (b. 1951)

Mari Yoshinaga, marimba

◆

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◆

PERFORMERS

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007. She is the Emily W. Sunstein Annual Fellow.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, December 7 at 8 p.m.
Improvisation Class Recital
Field Concert Hall

When was the last time you attended a chamber music concert with no music stands and with all the music created live on stage? This concert is the summary of faculty member Noam Sivan's Improvisation Workshop.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

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There will be no student recital on Friday, December 9. The Student Recital Series will resume on Monday, December 12 with concerts at 5:15 p.m. and 8 p.m.

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Curtis students, faculty, and alumni are the subject of the *Philadelphia Inquirer's* multimedia project, "The Curtis Factor." The product of eight months of research, The Curtis Factor encompasses in-depth front-page articles, video documentaries, an original musical score and music video, photojournalism, and a timeline of Curtis history. To explore this unique microsite, visit www.philly.com/curtisfactor or link from www.curtis.edu.

THIS WEEK AT CURTIS

Sunday, December 11 at 3 p.m.

Alumni Recital Series: Jaime Laredo and Friends

Field Concert Hall

J. S. Bach	**Concerto in D minor, BWV 1043** Jaime Laredo, violin ('59) Bella Hristova, violin ('08) Curtis Chamber Ensemble
Mendelssohn	**Octet in E-flat major, Op. 20** Jaime Laredo, violin ('59) Pamela Frank, violin ('89) Soovin Kim, violin ('99) Susie Park, violin ('04) Steven Tenenbom, viola ('79) Hsin-Yun Huang, viola ('92) Sharon Robinson, cello (guest artist) Keith Robinson, cello ('84)
Moszkowski	**Suite in G minor, Op. 71** Jaime Laredo, violin ('59) Jennifer Koh, violin ('02) Benjamin Hochman, piano ('01)

Tickets: $28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902
Artists donate their services and proceeds benefit Curtis students.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-THIRD STUDENT RECITAL
Improvisation Class Recital
Wednesday, December 7 at 8 p.m.
Field Concert Hall

◆

Solo Partita

Prelude

Samuel Boutris, clarinet

Sarabande

Jiyeon Kim, guitar

Courante

Ruoyu Huang, piano

Gigue

Zoë Martin-Doike, violin

Gypsy Rhapsody

Samuel Boutris, clarinet
Zoë Martin-Doike, violin

Miniatures

Zoë Martin-Doike, violin
Jiyeon Kim, guitar

Variations on a Given Theme in A major

Samuel Boutris, clarinet
Zoë Martin-Doike, violin
Jiyeon Kim, guitar
Ruoyu Huang, piano
Noam Sivan, piano

Pastorale

Jiyeon Kim, guitar
Ruoyu Huang, piano

Finale

Ruoyu Huang, piano
Noam Sivan, piano

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Noam Sivan, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

PROGRAM NOTES

Tonight's concert marks the culmination of the Fall 2011 Improvisation Workshop. All the music performed at the concert is created by the participants. Some of the works are improvised, some are more prepared, but all are self-made. During our improvisation workshop, the aim is to develop a healthy balance between conscious planning and intuitive inspiration while learning to think compositionally by observing models from the repertoire. This approach leads to stylistically diverse musical results.

The Solo Partita is the only pre-composed piece on the program, with each movement written and performed by a different musician. This is an outgrowth of our improvisational and compositional study of J. S. Bach's suites and partitas during the improvisation workshop.

Creating variations is one of the most common ways to improvise, since it enables the exploration of various textures and rhythms while keeping a repeated harmonic progression. In response to my A major theme, students have tried many variational possibilities during the workshop. Some variations are improvised while others are a bit more prepared, although never written out in full. The penultimate variation is performed by all the participants, each improvising on one measure at a time from the theme.

The four duets—*Gypsy Rhapsody*, Miniatures, Pastorale, and Finale—are chamber improvisations with various points of departure.

In contrast to learning J. S. Bach's style or adhering to a harmonic progression, the chamber improvisations do not contain preset structures, and so the emphasis shifts to a more general compositional planning. The challenge is finding the right balance between opposites in order to shape a coherent improvisation: slow or fast, loud or soft, regular meter or metrically free, tonal stability or ambiguity, and so on. Each participant has to figure out at each moment whether to play a leading or a supporting role, which is a connecting thread between improvising in ensemble and performing written chamber music.

–Noam Sivan

◆

NEXT STUDENT RECITAL

Monday, December 12 at 5:15 p.m.
Field Concert Hall

Works by Beethoven, Brahms, Mendelssohn, and Vivaldi.
Visit www.curtis.edu for repertoire and performers.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

◆

THE CURTIS FACTOR

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CURTIS
INSTITUTE OF MUSIC

2011–12 ALUMNI RECITAL SERIES

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JAIME LAREDO AND FRIENDS
Sunday, December 11 at 3 p.m.
Field Concert Hall

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Concerto in D minor, BWV 1043 — Johann Sebastian Bach (1685–1750)

Vivace
Largo, ma non tanto
Allegro

Jaime Laredo, violin
Bella Hristova, violin
Curtis Chamber Ensemble

Suite in G minor, Op. 71 — Moritz Moszkowski (1854–1925)

Allegro energico
Allegro moderato
Lento assai
Molto vivace

Jaime Laredo, violin
Jennifer Koh, violin
Benjamin Hochman, piano

INTERMISSION

Octet in E-flat major, Op. 20 Felix Mendelssohn (1809–47)

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro legierissimo
Presto

Jaime Laredo, violin
Pamela Frank, violin
Soovin Kim, violin
Susie Park, violin
Steven Tenenbom, viola
Hsin-Yun Huang, viola
Sharon Robinson, cello
Keith Robinson, cello

◆

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PERFORMERS

Jaime Laredo ('59), violin

Performing for over five decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. He is professor of strings at the Jacobs School in Music at Indiana University; music director of the Vermont Symphony Orchestra; conductor of the New York String Orchestra at Carnegie Hall; and artistic director of Chamber Music at 92Y, Linton Music Ensemble Series, and Brandenburg Ensemble. During the 2011–12 season Mr. Laredo celebrates his seventieth-birthday and the thirty-fifth anniversary as violinist of the Kalichstein-Laredo-Robinson Trio.

CURTIS CHAMBER ORCHESTRA

First Violins

Maia Cabeza
Jeoung-Yin Kim
Barbora Kolářová
Yiying Julia Li

Second Violins

Nigel Armstrong
Amalia Hall
Gyehee Kim
Katya Poplyansky

Viola

Daniel Hanul Lee
Shuangshuang Liu
Hyeri Shin

Cello

Sarah Rommel
Tessa Seymour

Double Bass

Alexander Jacobsen

Harpsichord

Caroline Robinson (Organ)

◆

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Mr. Laredo has recorded close to one hundred albums, received the Deutsche Schallplatten Prize, and has been awarded seven Grammy nominations. His 2011 releases include a recording of the complete Schubert trios with the Kalichstein-Laredo-Robinson Trio and *Triple Doubles*, which includes three double concertos written for Mr. Laredo and his wife, cellist Sharon Robinson. His next disc, a 2012 release entitled *Two x Four*, is a collaboration with his colleague and former student Jennifer Koh and will feature works of J. S. Bach, Clyne, Glass, and Ludwig.

Recognized internationally as leading violin teacher, Mr. Laredo spent thirty-five years as a member of the Curtis violin faculty and fostered the education of a generation of Curtis-trained violinists including Leila Josefowitz ('97), Hillary Hahn ('99), Jennifer Koh ('02), Ivan Chan ('88), Soovin Kim ('99), and Bella Hristova ('08). Mr. Laredo will join the faculty of the Cleveland Institute of Music in Fall 2012.

Pamela Frank (Violin '89), faculty

Benjamin Hochman (Piano '01)

Bella Hristova (Violin '08)

Hsin-Yun Huang (Viola '92), faculty

Soovin Kim (Violin '99)

Jennifer Koh (Violin '02)

Susie Park (Violin '04)

Keith Robinson (Cello '84)

Sharon Robinson, guest artist

Steven Tenenbom (Viola '79), strings chamber music coordinator

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), *Cochairman*
Fanabel Block Kremens (Piano '42), *Cochairman*
Marcantonio Barone (Piano '82)
Blanche Burton-Lyles (Piano '54)
Mary Wheelock Javian (Double Bass '99)
Alan Morrison (Organ '91, Accompanying '93)
Richard Shapp (Opera '75)

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NEXT ALUMNI RECITAL

Peter Serkin, piano ('64)
Sunday, January 29 at 3 p.m.
Field Concert Hall

Beethoven	***Diabelli Variations*, Op. 120**
Ludwig	**Five Bagatelles**
Wolpe	**Toccata**
Wuorinen	**Adagio**

Tickets: $28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902
Artists donate their services and proceeds benefit Curtis students.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-FOURTH STUDENT RECITAL
Monday, December 12 at 5:15 p.m.
Field Concert Hall

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Concerto in B minor, RV 580 — Antonio Vivaldi (1678–1741)
Allegro
Largo—Larghetto
Allegro

Rebecca Anderson, violin
Maia Cabeza, violin
Anastasia Agapova, violin
Ji-Won Song, violin
Curtis Chamber Ensemble

Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte* — Ludwig van Beethoven (1770–1827)

Jeong-Hyoun Lee, cello
Jungeun Kim, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Aaron Timothy Chooi, violin
Jungeun Kim, piano

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833–97)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

En-Chi Cheng, viola
Jiuming Shen, piano

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This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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CURTIS CHAMBER ENSEMBLE

Violin
Benjamin Beilman
Justine Lamb-Budge
Luosha Fang
Barbora Kolářová

Viola
Ayane Kozasa
Jessica T. Chang

Cello
Gabriel Cabezas

Double Bass
Rex Surany

Harpsichord
Caroline Robinson (Organ)

NEXT STUDENT RECITAL

Monday, December 12 at 8 p.m.
Field Concert Hall

Brahms	**Concerto in D major, Op. 77** Stephen Waarts, violin Jungeun Kim, piano
Ravel	**Sonata for Violin and Cello** Rebecca Anderson, violin Nathan Vickery, cello
Schumann	**Quintet in E-flat major, Op. 44** Anastasia Agapova, violin Zoë Martin-Doike, violin Ayane Kozasa, viola Eric Han, cello Jonathan Biss, piano ('01)

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◆

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-FIFTH STUDENT RECITAL
Monday, December 12 at 8 p.m.
Field Concert Hall

◆

Sonata for Violin and Cello — Maurice Ravel (1875–1937)

Allegro
Très vif
Lent
Vif, avec entrain

Rebecca Anderson, violin
Nathan Vickery, cello

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Stephen Waarts, violin
Jungeun Kim, piano

INTERMISSION

Quintet in E-flat major, Op. 44 Robert Schumann (1810–56)

Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo

Anastasia Agapova, violin
Zoë Martin-Doike, violin
Ayane Kozasa, viola
Eric Han, cello
Jonathan Biss, piano

◆

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This evening Curtis welcomes members of the Consular Corps Association of Philadelphia. We are pleased to celebrate their gift of $25,000 to the school. A portion of this generous gift will be used to establish an annual fellowship at Curtis.

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COACHES

The Ravel sonata was prepared by Ida Kavafian.

The Schumann quintet was prepared by Jonathan Biss.

PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jonathan Biss (Piano '01), faculty

Jungeun Kim, director of instrumental accompaniment

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◆

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NEXT STUDENT RECITAL
Tuesday, December 13 at 5:15 p.m.
Field Concert Hall

Bruch	**Romance in F major, Op. 85** Ren Martin-Doike, viola Yue Chu, piano
Prokofiev	**Sonata in D major, Op. 94** Niles Watson, flute Hugh Sung, piano ('90)
Saint-Saëns	**Introduction et rondo capriccioso, Op. 28** Richard Lin, violin Jungeun Kim, piano
Daniel Temkin	***your little voice ...*** Alize Rozsnyai, soprano Bonnie Wagner, piano
Ysaÿe	**Sonata in A minor, Op. 27, No. 2 ("Obsession")** Richard Lin, violin

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-SIXTH STUDENT RECITAL
Tuesday, December 13 at 5:15 p.m.
Field Concert Hall

◆

Sonata in A minor, Op. 27, No. 2 ("Obsession") — Eugène Ysaÿe (1858–1931)
Prélude: Poco vivace
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso
Richard Lin, violin

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835–1921)
Richard Lin, violin
Jungeun Kim, piano

your little voice ... — Daniel Temkin (b. 1986)
your little voice ...
a wind has blown the rain away
love is more thicker than forget
Alize Rozsnyai, soprano
Bonnie Wagner, piano

Romance in F major, Op. 85 — Max Bruch (1838–1920)

Ren Martin-Doike, viola
Yue Chu, piano

Sonata in D major, Op. 94 — Sergey Prokofiev (1891–1953)

Moderato
Scherzo: Allegretto scherzando
Andante
Allegro con brio

Niles Watson, flute
Hugh Sung, piano

◆

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COMPOSER

Daniel Temkin, from East Brunswick, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, December 13 at 8 p.m.
Side-by-side with McGill, Tenenbom, and Polonsky
Field Concert Hall

Brahms	**Trio No. 3 in C minor, Op. 101**
Bruch	**Selections from Eight Pieces, Op. 83**
Mozart	**Trio in E-flat major, K. 498 ("Kegelstatt")**
Ravel	**Introduction et allegro**
Schubert	**Quartet in C minor, D. 703 ("Quartettsatz")**

Curtis faculty member Steven Tenenbom replaces violist Michael Tree for this recital. Visit www.curtis.edu for updated performer listings.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-SEVENTH STUDENT RECITAL
Side-By-Side with McGill, Tenenbom, and Polonsky
Tuesday, December 13 at 8 p.m.
Field Concert Hall

◆

Introduction et allegro — Maurice Ravel (1875–1937)

Elizabeth White Clark, harp
Patrick Williams, flute
Anthony McGill, clarinet
Ike See, violin
Amalia Hall, violin
Jessica T. Chang, viola
Nathan Vickery, cello

Trio in E-flat major, K. 498 ("Kegelstatt") — Wolfgang Amadeus Mozart (1756–91)

Andante
Menuetto
Rondeaux: Allegretto

Juyong You, clarinet
Daniel Hanul Lee, viola
Xiaohui Yang, piano

Eight Pieces, Op. 83, selections — Max Bruch (1838–1920)

Andante
Allegro con moto
Rumänische melodie: Andante
Allegro vivace, ma non troppo

Anthony McGill, clarinet
Steven Tenenbom, viola
Anna Polonsky, piano

INTERMISSION

Quartet in C minor, D. 703 ("Quartettsatz") — Franz Schubert (1797–1828)

Maia Cabeza, violin
Nigel Armstrong, violin
Steven Tenenbom, viola
Jeong-Hyoun Lee, cello

Trio No. 3 in C minor, Op. 101 — Johannes Brahms (1833–97)

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Luosha Fang, violin
Gabriel Cabezas, cello
Anna Polonsky, piano

Tonight's recital culminates a four-day residency by members of the Schumann Trio—Anthony McGill, clarinet; Michael Tree, viola; and Anna Polonsky, piano. Curtis faculty member Steven Tenenbom substitutes for an ill Mr. Tree.

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THE CURTIS FACTOR

Curtis students, faculty, and alumni are the subject of the *Philadelphia Inquirer's* multimedia project, "The Curtis Factor." Explore in-depth articles, documentaries, photos, musical samples, and more at www.philly.com/CurtisFactor or link from www.curtis.edu.

COACHES

Tonight's program was prepared by Anthony McGill, Anna Polonsky, and Steven Tenenbom. Additional preparation for the Mozart trio came from Donald Montanaro.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Anthony McGill (Clarinet '00)

Anna Polonsky (Piano '99)

Steven Tenenbom (Viola '79), strings chamber music coordinator

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL
Curtis Collegium
Wednesday, December 13 at 5:15 p.m.
Field Concert Hall

Works by Buxtehude, Campra, Handel, and Telemann

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

TWENTY-EIGHTH STUDENT RECITAL
Curtis Collegium
Wednesday, December 14 at 5:15 p.m.
Field Concert Hall

◆

Suite from *L'Europe galante* — André Campra (1660–1744)

Ouverture
Premier air
Premier menuet
Deuxième menuet
Gavotte

Curtis Collegium
Matthew Glandorf, conductor

***Herr, wenn ich nur dich habe*, BuxWV 39** — Dietrich Buxtehude (1637–1707)

Alize Rozsnyai, soprano
Curtis Collegium
Matthew Glandorf, conductor

***Burlesque de Quixotte*, TWV 55:G10** Georg Phillip Telemann (1681—1767)

Ouverture
Le Réveil de Quixotte
Son Attaque des moulins à vent
Ses Soupirs amoureux après la Princesse Dulcinée
Sanche Panse berné
Le Galope de Rosinante—Celui d'ane de Sanche
Le Couché de Quixotte

***Laudate pueri Dominum*, HWV 237** George Frideric Handel (1685–1759)

Laudate pueri Dominum
Sit nomen Domini
A solis ortu usque ad occasum
Excelsus super omnes
Quis sicut Dominus Deus noster
Suscitans a terra
Qui habitare facit
Gloria Patri

Curtis Collegium
Matthew Glandorf, conductor

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Herr, wenn ich nur dich habe, BuxWV 39

Music by Dietrich Buxtehude - Anonymous text

Herr, wenn ich nur dich hab,
So frag ich nichts nach Himmel und Erden,
Wenn mir gleich Leib und Seel verschmacht,
So bist du doch Gott allezeit meines Herzens Trost und mein Teil.

Wenn ich, Herr Jesu, habe dich,
Was frag ich nach dem Himmel,
Wie könnte doch vergnügen mich der schnöden Welt Getümmel?
Wenn mir gleich Leib und Seel verschmacht,
Und mich umfaht die Todesnacht,
So bist du doch mein Leben.

Wie wohl musz doch dem Menschen sein,
Der Jesum trägt vergraben,
In seines Herzens Kämmerlein,
Der wird die Fülle haben,
Dem fehlt es nicht an einem Gut,
Die weil er Schirm und starke Hut bei Gott dem Herrn stets findet.
Amen.

Lord, when I have only you,
Then, I ask for nothing on Heaven or Earth.
When the same body and soul perishes,
You are but God and always part of my heart.

When I, Lord Jesus, have you,
I ask for Heaven,
But how could I enjoy the turmoil of the filthy world,
When my body and soul perishes

And my night of death comes?
Then, you're my life.

How good must Man be, however,

When Jesus carries the buried
In his heart's inner chamber,
He will have the fullness
Where there is no shortage of good,
He is the strong guard and shield because with God, the Lord is always. Amen.

Unknown translation

Laudate pueri Dominum, HWV 237

Music by George Frideric Handel - Text from Psalm 112

"Laudate pueri Dominum"

Laudate pueri Dominum, laudate nomen Domini.

Praise the Lord, ye servants, O praise the name of the Lord.

"Sit nomen Domini"

Sit nomen Domini benedictum ex hoc nunc et usque in sæculum.

Blessed be the Name of the Lord from this time forth for evermore.

"A solis ortu usque ad occasum"

A solis ortu usque ad occasum laudabile nomen Domini.

The Lord's name is praised from the rising up of the sun unto the going down of the same.

"Excelsus super omnes"

Excelsus super omnes gentes Dominus, et super cælos gloria eius.

The Lord is high above all people, and his glory above the heavens.

"Quis sicut Dominus Deus noster"

Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cælo et in terra?

Who is like unto the Lord our God, that hath his dwelling so high and yet humbleth himself to behold the things that are in heaven and earth?

"Suscitans a terra"

Suscitans a terra inopem, et de stercore erigens pauperem: ut collocet eum cum principibus, cum principibus populi sui.

He taketh up the simple out of the dust and lifteth the poor out of the mire that he may set him with the princes, even with the princes of his people.

"Qui habitare facit"

Qui habitare facit sterilem in domo, matrem filiorum lætantem.

He maketh the barren woman to keep house and to be a joyful mother of children.

"Gloria Patri"

Gloria Patri, gloria Filio et Spiritui Sancto, sicut erat in principio, et nunc et semper et in saecula saeculorum. Amen.

Glory be to the Father, the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Unknown translation

PERFORMERS

Oboe
Alexander Vvedenskiy
Corbin Stair

Violin
Choha Kim
Richard Lin

Viola
Maia Cabeza
Zoë Martin-Doike

Cello
Xin Shi

Soprano
Alize Rozsnyai
Sarah Shafer ('10)

Countertenor
Steven Bradshaw, guest artist

Tenor
Daniel Shapiro
(Composition '11), faculty

Bass
Thomas Sheehan (Organ)

Harpsichord
Caroline Robinson (Organ)

Conductor
Matthew Glandorf (Organ '91),
faculty

◆

THE CURTIS FACTOR

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FINAL STUDENT RECITAL OF 2011
Wednesday, December 14 at 8 p.m.
Graduation Recital: Benjamin Beilman, violin,
with Yekwon Sunwoo, piano
Field Concert Hall

Kreisler	***Viennese Rhapsodic Fantasietta***
Mozart	**Sonata in E minor, K. 304**
Rorem	***Autumn Music***
R. Strauss	**Sonata in E-flat major, Op. 18** Benjamin Beilman, violin Yekwon Sunwoo, piano ('11)
Prokofiev	**Sonata in D major, Op. 115** Benjamin Beilman, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-NINTH STUDENT RECITAL
Graduation Recital—Benjamin Beilman, violin,
with Yekwon Sunwoo, piano
Wednesday, December 14 at 8 p.m.
Field Concert Hall

◆

Sonata in E minor, K. 304 — Wolfgang Amadeus Mozart (1756–91)
Allegro
Tempo di menuetto

Sonata in E-flat major, Op. 18 — Richard Strauss (1864–1949)
Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante—Allegro

Benjamin Beilman, violin
Yekwon Sunwoo, piano

INTERMISSION

Autumn Music — Ned Rorem ('44) (b. 1923)

Benjamin Beilman, violin
Yekwon Sunwoo, piano

Sonata in D major, Op. 115 — Sergey Prokofiev (1891–1953)

Moderato
Tema con variazioni
Con brio

Benjamin Beilman, violin

Viennese Rhapsodic Fantasietta — Fritz Kreisler (1875–1962)

Benjamin Beilman, violin
Yekwon Sunwoo, piano

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PERFORMERS

Benjamin Beilman, from Ann Arbor, Mich., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2007. He is the William H. Roberts Annual Fellow.

Yekwon Sunwoo (Piano '11)

If students study with more than one faculty member, their teachers are listed alphabetically.

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The 2011–12 Student Recital Series will resume on Monday, January 16 at 8 p.m.

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THE CURTIS FACTOR

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THIS WINTER AT CURTIS

Sunday, January 22 at 3 p.m.
Curtis On Tour: North American Tour Preview
Longwood Gardens Ballroom, Kennett Square, Pa.

Kodály	**Duo for Violin and Cello, Op. 7** Nadir Khashimov, violin Eric Han, cello
Paganini	**Quartet in A minor, M.S. 42**
Zhou	***Red Trees, Wrinkled Cliffs* (Curtis commission)** Nadir Khashimov, violin Roberto Díaz, viola ('84) Eric Han, cello Jason Vieaux, guitar
Piazzolla	***Oblivion*, transcribed by Julien Labro** Nadir Khashimov, violin Eric Han, cello Jason Vieaux, guitar

Tickets: $10–$15; www.longwoodgardens.org or (610) 388-1000

◆

Tuesday, January 24 at 8 p.m.
Curtis 20/21; David Effron, conductor
John de Lancie, narrator; Bronwen McArthur, choreographer

Presented by the Philadelphia Chamber Music Society

Stravinsky	**Concertino for Twelve Instruments** **Eight Instrumental Miniatures** ***L'Histoire du soldat***

Tickets: $29; www.pcmsconcerts.org or (215) 569-8080

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH STEVEN ISSERLIS, CELLO
Monday, January 16, 2012, at 10 a.m.
Field Concert Hall

◆

Concerto in B minor, Op. 104 — Antonín Dvořák (1841–1904)

Tessa Seymour, cello
Jungeun Kim, piano

Sonata for Cello and Piano — Francis Poulenc (1899–1963)

Xin Shi, cello
Elena Jivaeva, piano

Concerto for Violoncello and Orchestra — William Walton (1902–83)

Gabriel Cabezas, cello
Jungeun Kim, piano

◆

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CLINICIAN

Acclaimed worldwide for his technique and musicianship, British cellist Steven Isserlis enjoys a distinguished career as a soloist, chamber musician, and educator. Recent and upcoming highlights include appearances with the Zurich Tonhalle and BBC Scottish Symphony orchestras and the Deutsches Symphonie-Orchester Berlin; recitals in Baltimore, Bonn, Brussels, Detroit, Hong Kong, and Toronto; and performances of Beethoven's complete sonatas and variations with pianist Robert Levin in London, New York, and San Francisco.

Steven Isserlis has written two books for children about the lives of the great composers, and he gives frequent masterclasses all around the world. For the past fourteen years he has been artistic director of International Musicians' Seminar Prussia Cove in Cornwall. Mr. Isserlis plays the Marquis de Corberon (Nelsova) Stradivarius of 1726, kindly loaned to him by the Royal Academy of Music.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTIETH STUDENT RECITAL
Monday, January 16 at 8 p.m.
Field Concert Hall

◆

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770–1827)
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Stephen Waarts, violin
Jungeun Kim, piano

Prelude and Fugue in A major, BWV 888 — Johann Sebastian Bach (1685–1750)
from *Das Wohltemperierte Klavier, Teil 2*

Twelve Études, Op. 10, selections — Frédéric Chopin (1810–49)
No. 1 in C major: Allegro
No. 2 in A minor: Allegro

"Feux d'artifice" — Claude Debussy (1862–1918)
from Préludes, deuxième livre

Jenny Chen, piano

Three Movements from *Petrushka* — Igor Stravinsky (1882–1971)

Russian Dance
Petrushka's Cell
The Shrove-tide Fair

Jenny Chen, piano

INTERMISSION

Quartet No. 2 in A minor, Op. 51, No. 2 — Johannes Brahms (1833–97)

Allegro non troppo
Andante moderato
Quasi minuetto, moderato—Allegretto vivace
Finale: Allegro non assai

Ike See, violin
Amalia Hall, violin
Jessica T. Chang, viola
Nathan Vickery, cello

◆

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Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Brahms quartet was prepared by Pamela Frank.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, January 18 at 8 p.m.
Field Concert Hall

Schumann

***Dichterliebe*, Op. 48**
Jarrett Ott, baritone
Mikael Eliasen, piano

***Frauenliebe und Leben*, Op. 42**
Nian Wang, mezzo-soprano
Mikael Eliasen, piano

Liederkreis, Op. 39
Julian Arsenault, baritone
Mikael Eliasen, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-FIRST STUDENT RECITAL
Wednesday, January 18 at 8 p.m.
Field Concert Hall

◆

All-Schumann Recital

Liederkreis, Op. 39 — Robert Schumann (1810–56)

In der Fremde
Intermezzo
Waldesgespräch
Die Stille
Mondnacht
Schöne Fremde
Auf einer Burg
In der Fremde
Wehmuth
Zwielicht
Im Walde
Frühlingsnacht

Julian Arsenault, baritone
Mikael Eliasen, piano

***Frauenliebe und Leben*, Op. 42**

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Nian Wang, mezzo-soprano
Mikael Eliasen, piano

INTERMISSION

***Dichterliebe*, Op. 48**

Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume seh' ich dich
Aus alten Märchen winkt es
Die alten, bösen Lieder

Jarrett Ott, baritone
Mikael Eliasen, piano

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◆

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Nian Wang, from Nanjing, China, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2011.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

NEXT STUDENT RECITAL
Friday, January 20 at 8 p.m.
Field Concert Hall

J. S. Bach	**Partita No. 3 in E major, BWV 1006** Yiying Julia Li, violin
Bloch	***Schelomo: Rhapsodie hébraïque*** Arlen Hlusko, cello Andrew Hsu, piano
Prokofiev	**Concerto No. 1 in D major, Op. 19** Yu-Ting Chen, violin Jungeun Kim, piano
Sarasate	**"Zapateado" from *Danzas españolas*, Op. 23** Barbora Kolářová, violin Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-SECOND STUDENT RECITAL
Friday, January 20 at 8 p.m.
Field Concert Hall

◆

Partita No. 3 in E major, BWV 1006 — Johann Sebastian Bach (1685–1750)
- Preludio
- Loure
- Gavotte en rondeau
- Menuet
- Bourée
- Gigue

Yiying Julia Li, violin

Schelomo: Rhapsodie hébraïque — Ernest Bloch (1880–1959)

Arlen Hlusko, cello
Andrew Hsu, piano

"Zapateado"
from *Danzas españolas*, Op. 23 — Pablo de Sarasate (1844–1908)

Barbora Kolářová, violin
Jungeun Kim, piano

INTERMISSION

Concerto No. 1 in D major, Op. 19 Sergey Prokofiev (1891–1953)

Andantino
Scherzo: Vivacissimo
Moderato—Allegro moderato

Yu-Ting Chen, violin
Jungeun Kim, piano

◆

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◆

PERFORMERS

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2007.

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, January 23 at 8 p.m.
Field Concert Hall

J. S. Bach	**Sonata No. 2 in A minor, BWV 1003** Stephen Waarts, violin
Klughardt	**Quintet, Op. 79** Bile Zhang, flute Alexander Vvedenskiy, oboe Juyong You, clarinet Brigid Babbish, bassoon Dana Cullen, horn
Ravel	***Tzigane, rapsodie de concert*** Stephen Waarts, violin Jungeun Kim, piano
Sarasate	***Carmen Fantasy*, Op. 25** Justine Lamb-Budge, violin Jungeun Kim, piano
Walton	**Viola Concerto** Hyeri Shin, viola Elena Jivaeva, piano

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NEXT WEEK AT CURTIS

Tuesday, January 24 at 8 p.m.
Curtis 20/21
David Effron, conductor
John de Lancie, narrator
Bronwen MacArthur, choreographer
Perelman Theater at the Kimmel Center

Presented by Philadelphia Chamber Music Society

Stravinsky	**Eight Instrumental Miniatures**
	Concertino for Twelve Instruments
	L'Histoire du soldat

Tickets: $29; www.pcmsconcerts.org or (215) 569-8080

◆

Sunday, January 29 at 3 p.m.
Alumni Recital Series: Peter Serkin, piano ('64)
Field Concert Hall

Beethoven	**Thirty-three Variations on a Waltz by Anton Diabelli, Op. 120**
Ludwig	**Five Bagatelles**
Wolpe	**Toccata**
Wuorinen	**Adagio**

Tickets: $28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902
Artists donate their services and proceeds benefit Curtis students.

CURTIS
INSTITUTE OF MUSIC

GIDEON A. RODAN MASTER CLASS

◆

MASTER CLASS WITH LEIF OVE ANDSNES, PIANO
Saturday, January 21, 2012, at 10 a.m.
Field Concert Hall

◆

Nocturne in C minor, Op. 48, No. 1 — Frédéric Chopin (1810–49)

Jenny Chen, piano

Sonata in B minor, Hob. XVI:32 — Joseph Haydn (1732–1809)

Yue Chu, piano

Fantasie in C major, Op. 17 — Robert Schumann (1810–56)

Andrew Hsu, piano

◆

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The annual Gideon A. Rodan Master Class was established at Curtis in 2009 by Dr. Sevgi Rodan in memory of her husband—a renowned scientist, lifelong lover of music, and loyal supporter of Curtis—whose research led to the development of Fosamax, the first FDA approved drug for the treatment of osteoporosis.

CLINICIAN

Norwegian pianist Leif Ove Andsnes is one of the most sought-after pianists of his generation. Beethoven figures prominently this season as he performs Piano Concertos Nos. 1 and 3 throughout Europe and North America and takes both works on tour with the Mahler Chamber Orchestra in Italy, Lugano, Dresden, Prague, and Bergen. The Prague performances will be recorded live for his Sony Classical label debut: a multiyear project entitled "Beethoven—A Journey," a collection of the complete piano concertos.

These albums join a discography comprising more than thirty solo, chamber, and concerto releases and garnering eight Grammy nominations and five *Gramophone* Awards. Among his recent recordings are Rachmaninoff's Piano Concertos Nos. 3 and 4 with Antonio Pappano and the London Symphony Orchestra and Schumann's complete piano trios with violinist Christian Tetzlaff and cellist Tanja Tetzlaff.

Also an active chamber musician, Mr. Andsnes plays at the Risør Chamber Music Festival, Norway, and next year will serve as music director of the Ojai Music Festival in California.

PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH PEPE ROMERO, GUITAR
Saturday, January 21, 2012, at 2 p.m.
Field Concert Hall

◆

"Asturias" Isaac Albéniz
from *Suite española no. 1* for Piano (1860–1909)
Jiyeon Kim, guitar

Pájaros de primavera Joaquín Rodrigo
(1901–99)
Jordan Dodson, guitar

Nocturno Federico Moreno Torroba
(1891–1982)
Jordan Dodson, guitar

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Pepe Romero is the second son of "The Royal Family of the Guitar," The Romeros. With his father and brothers, he helped establish The Romeros quartet as a leading classical guitar ensemble worldwide. As a member of The Romeros, he has been invited to play at the White House, has performed for Pope John Paul II; His Royal Highness Prince Charles, Prince of Wales; King Juan Carlos I and Queen Sophía of Spain; and Queen Beatrice of Holland.

As a soloist, Mr. Romero has appeared in the United States with the Boston, Chicago, Dallas, Houston, Pittsburgh, and San Francisco symphony orchestras; Boston Pops, Cleveland, and Philadelphia orchestras; Los Angeles and New York philharmonics; and the Orpheus Chamber Orchestra. His contributions to the field of classical guitar have inspired a number of distinguished composers to write works specifically for him, including Joaquín Rodrigo, Federico Moreno Torroba, Rev. Francisco de Madina, Lorenzo Palomo, and Celedonio Romero.

Mr. Romero is lecturer of classical guitar at the University of Southern California's Thornton School of Music.

PERFORMERS

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-THIRD STUDENT RECITAL
Monday, January 23 at 8 p.m.
Field Concert Hall

◆

Viola Concerto — William Walton (1902–83)
Andante comodo—Con spirito
Vivo, con molto preciso
Allegro moderato

Hyeri Shin, viola
Elena Jivaeva, piano

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685–1750)
Grave
Fuga
Andante
Allegro

Stephen Waarts, violin

Tzigane, rapsodie de concert — Maurice Ravel (1875–1937)

Stephen Waarts, violin
Jungeun Kim, piano

INTERMISSION

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844–1908)

Justine Lamb-Budge, violin
Jungeun Kim, piano

Quintet, Op. 79 — August Klughardt (1847–1902)

Allegro non troppo
Allegro vivace
Andante grazioso
Adagio—Allegro molto vivace

Bile Zhang, flute
Alexander Vvedenskiy, oboe
Juyong You, clarinet
Brigid Babbish, bassoon
Dana Cullen, horn

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Klughardt quintet was prepared by Daniel Matsukawa.

PERFORMERS

Brigid Babbish, from Bloomfield Hills, Mich., is a student of Daniel Matsukawa and entered Curtis in 2011.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, January 25 at 8 p.m.
Curtis On Tour: North American Tour Preview
Field Concert Hall

Kodály	**Duo for Violin and Cello, Op. 7** Nadir Khashimov, violin Eric Han, cello
Paganini	**Quartet in A minor, M.S. 42**
Zhou	***Red Trees, Wrinkled Cliffs*** (Curtis commission) Nadir Khashimov, violin Roberto Díaz, viola ('84) Eric Han, cello Jason Vieaux, guitar
Piazzolla	***Oblivion*, transcribed by Julien Labro** Nadir Khashimov, violin Eric Han, cello Jason Vieaux, guitar

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

L'Histoire du soldat [1918]

Part I:

The Soldier's March
By the Banks of a Stream
Music to Scene 1: Airs by a Stream
The Devil Enters
The Soldier's March (reprise)
The Soldier Returns to his Homeland
Music to Scene 2: Pastorale
The Soldier Confronts the Devil
Little Pastorale
The Soldier Exploits his Acquisition Greedily
Airs by a Stream: The Soldier Reminisces
He Regains his Violin
Little Airs by a Stream

Part II:

The Soldier's March (reprise)
The Soldier Travels Afar
Royal March
The Soldier Plays Cards with the Devil
The Little Concert
Three Dances: Tango—Waltz—Ragtime
The Devil's Dance
Little Chorale
The Devil's Song
Grand Chorale
Triumphal March of the Devil

John de Lancie, *narrator*
Brownen MacArthur and Beau Hancock, *dancers*
Stanislav Chernyshev, *clarinet*
Julia Harguindey, *bassoon*
Sara Huebner, *trumpet*
Patrick Montgomery, *trombone*
Mari Yoshinaga, *percussion*
Maia Cabeza, *violin*
Rex Surany, *double bass*

Eight Instrumental Miniatures [1962]
IGOR STRAVINSKY

Born June 17, 1882, in Oranienbaum (now Lomonosov) Russia
Died April 6, 1971, in New York

In 1921 Stravinsky wrote *Les cinq doigts* ("The Five Fingers"), a series of very easy piano pieces for his young children. As hinted by the title, the eight short movements explore the melodic possibilities of leaving the right hand mostly stationary over a single set of five notes. Even with such limited materials, the music sounds unmistakably like Stravinsky: Its dry, dancing rhythms and fractured themes elaborate on the "neoclassical" sound first used in *Pulcinella* a year earlier. In another sense, *Les cinq doigts* prefigures the serial experiments from late in the composer's career, when he again played with restricted tone combinations.

Stravinsky resurrected the little piano score in 1962, creating the arrangement *Eight Instrumental Miniatures* for a 15-member ensemble. The orchestration went beyond mere note distribution to include what Stravinsky described as "rhythmic rewriting, phrase regrouping, canonic elaboration, [and] new modulation." The 80-year-old maestro conducted the premiere in Toronto; it would be the last time he led a concert debut of his music.

© 2007 by Eric Bromberger

* * *

Concertino for Twelve Instruments [1952]
IGOR STRAVINSKY

Igor Stravinsky's Concertino for String Quartet was the first of three versions of the piece. Composed in the summer of 1920 at Carantec and Garches, the work was suggested by Alfred Pochon, the leader of the Flonzaley Quartet. According to Stravinsky's chronicles:

> "Mr. Pochon wished to introduce a contemporary work into their almost exclusively classical repertoire, and asked me to write them an ensemble piece, in form and length of my own choosing, to appear in the programs of their numerous tours. So it was for them that I composed my Concertino, a piece in one single movement, treated in the form of a free sonata allegro with a definitely concertante part for the first violin."

Thirty-two years later, Stravinsky himself seems to have realized the extent to which the concertante principal determined the form of the composition. In 1952 he rearranged the work for solo violin, joined occasionally by a solo cello as part of a concertante group, plus a ripieno of flute, oboe, English horn, clarinet, two bassoons, two trumpets, tenor trombone, and bass trombone. In its new form, the Concertino was premiered in Los Angeles on November 11, 1952. In the program notes for that concert, Stravinsky wrote, "My present intentions towards my earlier work have led me to re-bar it rather extensively, to clarify some of the harmony, and to punctuate and phrase it more clearly. Although the violin part remains untouched, the three other string parts are re-distributed among the ten wind and brass instruments." This form of the Concertino has proven much more popular than the original string-quartet version, and it is in this form that it is most often heard.

© 2009 by Eric Bromberger

* * *

L'Histoire du soldat [1918]
IGOR STRAVINSKY

The story of Faust, the man who sold his soul to the devil in exchange for riches, power, youth, wisdom—the legend takes various forms—strikes resonances in every heart. Underlying it is the Biblical text, "What shall it profit a man if he gain the whole world, and lose his own soul?" In real life it is not so much a matter of gaining "the whole world" as of the day-to-day decisions when we are tempted to compromise between ideals and ease or expediency—to do something that instinct says is not quite right (though it may not be very wrong) for the sake of quick reward. Stravinsky's lifelike Faust—the Soldier in *The Soldier's Tale*—is closer to our everyday experience than the heroic Faust of Marlowe and Goethe. The soldier, not vastly ambitious, is faced with several decisions—to barter his fiddle, to have a go at winning the Princess, to gamble away his remaining cash, and to cross a forbidden frontier and see his mother again. He gets good advice (from the Narrator) and gets bad advice (from the Devil). He gets cheated. It seems almost unfair that, at the end, the Devil should win.

But then *The Soldier's Tale* is not a cut-and-dried, consistent allegory. ("Do not forget," Bernard Shaw once wrote, "that an allegory is never quite consistent except when it is written by someone without dramatic faculty.") The story was distilled from Alexander Afanasiev's collection of Russian tales, which had been the source for several other Stravinsky works. One of them was *Renard*, composed in 1916—a twenty-minute dramatic piece for fifteen players, four singers, and "clowns, dancers and acrobats." It was not staged until 1922. *Renard* was a smaller work than the big-orchestra

ballets that preceded it, but it was still unwieldy. Stravinsky's thoughts turned to something more practicable.

In 1918 he was in Switzerland, cut off by the Great War from his Russian family estates and the royalties of his Russian publishers. The Diaghilev Ballet (*Ballet Russes*), which did his *Firebird*, *Petrushka*, and *Rite of Spring*, was stranded in Lisbon, without a prospect of further engagements. In a discussion with the Swiss writer C.F. Ramuz (who had made French versions of several Stravinsky texts), an idea occurred: "Why not do something quite simple? Why not write together a piece that would need no vast theater or large public? Something with two or three characters and a handful of instrumentalists." And *The Soldier's Tale* came into being.

Stravinsky translated Afanasiev stories about soldiers and the Devil to Ramuz (who knew no Russian), and the scenario was worked out between them. Eventually, the collaborators decided on four characters: actors for the Soldier, the Narrator, and the Devil, and a dancer for the Princess. There would be only seven instrumentalists: representatives of high and low woodwinds, brasses, strings, and a percussionist. Stravinsky bought a set of drums and learned to play them. The staging would be simple: a tiny stage raised on a central platform (the original one, Stravinsky said, was about the size of two armchairs), with the Narrator seated on one side of it and the band on the other.

It would be a compact, portable show, easy to tour. The first performance, conducted by Ernest Ansermet, was given in the Lausanne Municipal Theatre on September 28, 1918, and it was a success. In London, in 1920, Ansermet conducted the concert suite that Stravinsky had extracted from the piece, but *The Soldier's Tale* was not staged again until 1924. That year it was produced in several cities: Berlin, Paris (by Diaghilev), Frankfurt, and Weisbaden (conducted by Klemperer) among them. Ever since then, the performances have been frequent, and *The Soldier's Tale* remains as fresh as ever.

It is worth recalling some of the things that went into its making. One was a dream: Stravinsky dreamt of a young gypsy sitting by the roadside and playing a fiddle to her child with long sweeps of the bow. On waking, he recalled the motif she played and used it in the *Little Concert* section (played by the Soldier after he regains his fiddle); the score includes the instruction "with the full length of the bow." Another was a memory: of standing in a street in Seville with Diaghilev and listening to a bullfight band—cornet, trombone, and bassoon—playing a *paso doble* (a lilting Hispanic dance). Then a big band came blaring down the street and drowned out the little one. This lies behind the *Royal March*.

There are Lutheran chorales: There is a tango—a sexy dance that was becoming popular in Switzerland. And there is jazz: Stravinsky had never heard any jazz, but Ansermet had come back from an American tour with some sheet music, and from it Stravinsky—in *Ragtime* and *The Soldier's Tale*—imagined what it might sound like. From folk tales (which are a mirror of human experience), from dreams and memories, from diverse musical sources that span the ages, an inspired work was created—international, timeless. Its masterly economy, conciseness, and precision have made it unfading. It can be enjoyed and re-enjoyed on many levels—for its tunes, its bright instrumental color, its cunning formal structures, and its curiously moving drama. They all work together. The piece gets under its listener's skin. On the simplest level, the fiddle represents the Soldier's soul and the percussion the machinations of the Devil. In the final number, *Triumphal March of the Devil*, violin and percussion start out together. At the chilling close, the violin fades out, and only a dry drumming is heard.

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PCMS

PHILADELPHIA CHAMBER MUSIC SOCIETY

WORLD-RENOWNED ARTISTS COMPELLING REPERTOIRE INTIMATE VENUES

PERELMAN THEATER • KIMMEL CENTER
Tuesday • January 24 • 2012 • 8 pm

Pre-concert Lecture by Jan Krzywicki at 6:45 pm

This concert is made possible by a Special Projects Grant from The Presser Foundation and is supported in part by an award from the National Endowment for the Arts.

CURTIS 20/21 *

DAVID EFFRON, CONDUCTOR

With Guest Artists:

JOHN DE LANCIE, NARRATOR

BRONWEN MACARTHUR, CHOREOGRAPHER

IGOR STRAVINSKY [1882-1971] — Eight Instrumental Miniatures [1962]

Patrick Williams, *flute*
Niles Watson, *flute*
Alexander Vvedenskiy, *oboe*
Alexandra von der Embse, *oboe*
Juyong You, *clarinet*
Guangyao Xue, *clarinet*
Catherine Chen, *bassoon*
Brigid Babbish, *bassoon*
Levente Varga, *horn*
Maia Cabeza, *violin*
Justine Lamb-Budge, *violin*
Ayane Kozasa, *viola*
Daniel Hanul Lee, *viola*
Nathan Vickery, *cello*
Summer Hu, *cello*

Concertino for Twelve Instruments [1952]

Patrick Williams, *flute*
Alexander Vvedenskiy, *oboe*
Alexandra von der Embse, *eng. horn*
Juyong You, *clarinet*
Wade Coufal, *bassoon*
Keith Buncke, *bassoon*
George Goad, *trumpet*
Nozomi Imamura, *trumpet*
Brian Santero, *trombone*
Nathan Lodge, *trombone*
Maia Cabeza, *violin*
Nathan Vickery, *cello*

INTERMISSION

* David Ludwig, *Artistic Director*; Don Liuzzi, *Founder*

BIOGRAPHIES

JOHN DE LANCIE, film credits include, *The Hand that Rocks the Cradle, The Fisher King, Bad Influence, The Onion Field, Taking Care of Business, Fearless, Multiplicity, Women on Top, Nicholas, Good Advise, Patient 14, The Big Time, Reign on Me, Pathology, Games, Teenius,* and *Crank2.* Mr. de Lancie has appeared in numerous television shows including: *Torchwood, Breaking Bad, The Unit, Hill Street Blues, West Wing, Shark, Without a Trace, Sports Night, Judging Amy, The Closer, Star Trek, Legend, L.A. Law, Picket Fences, Civil Wars, The Practice,* and *Touched by an Angel.*

He has been a member of The American Shakespeare Festival, The Seattle Repertory Company, The South Coast Repertory, and the Old Globe where he recently performed Arthur Miller's *Resurrection Blues*. His favorite performances include: *Man and Superman, The Common Pursuit, Childe Byron, Art,* and the world premiere of Richard Greenburg's *The Naked Lady on the Appian Way* and the world premiere of Alan Alda's *Radiance.*

In the world of music, Mr. de Lancie has performed with Kurt Masur, Sir Colin Davis and the New York Philharmonic; Vladimir Ashkenazy and the Cleveland Orchestra and National Orchestra; Esa Pekka Salonen and the Los Angeles Philharmonic; and Charles Dutoit and the Philadelphia Orchestra and Montreal Symphony. His repertoire includes: *Peer Gynt, King David, The Bourgeois Gentleman, The Lincoln Portrait, St. Joan, Midsummer Night's Dream, Oedipus Rex, Young People's Guide to the Orchestra, The Nightingale, Egmont,* and *Peter and the Wolf.* Mr. de Lancie was the host of the LA Philharmonic *Symphonies for Youth* for four years. In addition, he's written and directed ten symphonic plays: these ninety-minute programs are fully staged productions with orchestra. They were produced with the Milwaukee, St. Paul Chamber, Ravinia, LA, and Pasadena Orchestras.

Mr. de Lancie was also the writer/director/host of *First Nights*, an adult concert series at Disney Hall with the LA Philharmonic that explored the life and music of Stravinsky, Beethoven, Mahler, Schumann, and Prokofiev. These were fully integrated, fully staged productions with orchestra.

Mr. de Lancie was co-owner, with Leonard Nimoy, of *Alien Voices*; a production company devoted to the dramatization of classic science fiction. Mr. de Lancie produced, co-wrote and directed dramatizations of: *The Time Machine, Journey to the Center of the Earth, The Lost World, The Invisible Man,* and *First Men in the Moon*; as well as three television specials for the Sci-Fi Channel.

Mr. de Lancie is a graduate of Kent State University and The Juilliard School. He is the son of former Curtis director John de Lancie.

❋ ❋ ❋ BIOGRAPHIES ❋ ❋ ❋

BRONWEN MACARTHUR, danced as a freelance artist with New York and Copenhagen based companies including those of Bill Young, Donna Uchizono, and Tim Feldmann. With these and others she has performed and taught throughout Europe, the US, and South America. Ms. MacArthur formed her company MacArthur Dance Project [www.macarthurdanceproject.com] in 2007 and her choreography has been performed in NYC, Philadelphia, and throughout New England, Russia, France and Scotland. MDP and its collaborative work have been supported by LEF Foundation, NEFA's Regional Dance Development Initiative, New Haven Mayor's Community Arts Grant, Vermont Performance Lab/Marlboro College, Summer Stages Dance/Baryshnikov Arts Center Artist Project, a Silo at Kirkland Farm residency through DanceNOW/[NYC], Susan Hess Choreographers Project 2010-11, 2011-12 residencies, and the 2011 Ellen Forman Memorial Award. Ms. MacArthur is on faculty at University of the Arts.

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BEAU HANCOCK, recently earned his MFA in Dance from Temple University, where he was a University Fellow and recipient of the Rose Vernick Choreographic Achievement Award. While at Temple, Mr. Hancock danced with Eva Gholson, Phil Grosser, Kun-Yang Lin, and Merian Soto, and assisted Dr. Luke Kahlich with the Liverpool Project, researching the creative process through digital media. As an undergraduate at the University of Kansas, Mr. Hancock was a founding member of the Bowery Dancers, a Lawrence, KS-based movement collective, and was a co-founder and frequent collaborator with Ellie Goudie-Averill/Stone Depot Dance Lab. His choreography has been presented at the Merce Cunningham Studio, Wesbeth Art Gallery, Movement Research at DTW, and Chi Movement Arts Center as a part of the Philadelphia Fringe Festival. As a performer, Mr. Hancock has worked with Ben Munisteri Dance Projects, Ellen Cornfield/ cornfield dance, Kathy Dunn Hamrick Dance Company, and Douglas Dunn and Dancers, among others. He's also a member of the MacArthur Dance Project.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-FOURTH STUDENT RECITAL
Curtis On Tour: North American Tour Preview
Wednesday, January 25 at 8 p.m.
Field Concert Hall

◆

Oblivion — Astor Piazzolla (1921–92)
transcribed by Julien Labro

Nadir Khashimov, violin
Eric Han, cello
Jason Vieaux, guitar

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882–1967)

Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo lento—Presto

Nadir Khashimov, violin
Eric Han, cello

INTERMISSION

Red Trees, Wrinkled Cliffs — Tian Zhou ('05) (b. 1981)

(Commissioned by the Curtis Institute of Music)

Adagio amoroso

Vivo

This commission partially funded by a grant from the Musical Fund Society

Quartet in A minor, M.S. 42 — Nicolò Paganini (1782–1840)

Maestoso

Minuetto a canone: Andantino

Recitativo: Andante sostenuto con sentimento

Adagio cantabile

Rondo: Allegretto

Nadir Khashimov, violin

Roberto Díaz, viola

Eric Han, cello

Jason Vieaux, guitar

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies, president

Jason Vieaux, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

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Tonight Curtis welcomes the Crescendo Club, the school's young friends group, for their fourth event of the season. The Crescendo Club and event chairs Madeline Adams, Melissa Page, Anna Schuenemann, and Dean Vetsikas would like to thank the following companies for their generous in-kind contributions tonight: winemaker Bodegas Ontañon, Di Bruno Bros., and JET Wine Bar. For more information visit www.curtis.edu/CrescendoClub.

NEXT STUDENT RECITAL
Friday, January 27 at 8 p.m.
Field Concert Hall

Albéniz	**"Asturias" from *Suite española no. 1* for Piano** Jiyeon Kim, guitar
J. S. Bach	**Partita No. 3 in E major, BWV 1006** Ike See, violin ('08)
Enesco	**Concerstück** Ye Jin Kim, viola Elena Jivaeva, piano
R. Strauss	**Concerto in D major** Alexander Vvedenskiy, oboe Elena Jivaeva, piano
Tartini	**Concerto in E major for Violin, D. 53, transcribed to D major** George Goad, trumpet Elena Jivaeva, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-FIFTH STUDENT RECITAL
Friday, January 27 at 8 p.m.
Field Concert Hall

◆

Concertstück — Georges Enesco (1881–1955)

Ye Jin Kim, viola
Elena Jivaeva, piano

Partita No. 3 in E major, BWV 1006 — Johann Sebastian Bach (1685–1750)

Preludio
Loure
Gavotte en rondeau
Menuet
Bourée
Gigue

Ike See, violin

"Asturias"
from *Suite española no. 1* for Piano — Isaac Albéniz (1860–1909)

Jiyeon Kim, guitar

STOMP — John Corigliano (b. 1938)

Nigel Armstrong, violin

INTERMISSION

Concerto in E major for Violin, D. 53 — Giuseppe Tartini (1692–1770)
transcribed to D major

Allegro moderato
Andante
Allegro grazioso

George Goad, trumpet
Elena Jivaeva, piano

Concerto in D major — Richard Strauss (1864–1949)

Allegro moderato
Andante
Vivace

Alexander Vvedenskiy, oboe
Elena Jivaeva, piano

◆

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PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Ye Jin Kim, from Seoul, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2011.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, January 28 at 5:15 p.m.
Field Concert Hall

Andrès	***Duke***
Grandjany	**Rhapsodie**
Watkins	***Petite Suite***
	Elizabeth White Clark, harp
Beethoven	**Sonata No. 4 in C major, Op. 102, No. 1**
	Jeong-Hyoun Lee, cello
	Yue Chu, piano
Schubert	**Sonata in A major, D. 574**
	Eunice Kim, violin
	Amy Jiaqi Yang, piano ('06)
Vivaldi	**Concerto in A minor, RV 497**
	Keith Buncke, bassoon
	Marié Rossano, violin
	Choha Kim, violin
	En-Chi Cheng, viola
	Oliver Aldort, cello
	Xavier Foley, double bass
	Bryan Anderson, harpsichord

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-SIXTH STUDENT RECITAL
Saturday, January 28 at 5:15 p.m.
Field Concert Hall

◆

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770–1827)
Andante—Allegro vivace
Adagio—Allegro vivace

Jeong-Hyoun Lee, cello
Yue Chu, piano

Rhapsodie — Marcel Grandjany (1891–1975)

Duke — Bernard Andrès (b. 1941)

Petite Suite — David Watkins (b. 1938)
Prelude
Nocturne
Fire Dance

Elizabeth White Clark, harp

Concerto in A minor, RV 497 — Antonio Vivaldi (1678–1741)

Allegro molto
Andante molto
Allegro

Keith Buncke, bassoon
Marié Rossano, violin
Choha Kim, violin
En-Chi Cheng, viola
Oliver Aldort, cello
Xavier Foley, double bass
Bryan Anderson, harpsichord

INTERMISSION

Sonata in A major, D. 574 — Franz Schubert (1797–1828)

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Eunice Kim, violin
Amy Jiaqi Yang, piano

◆

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PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Bryan Anderson (Organ), from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Xavier Foley, from Marietta, Ga., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2011.

Choha Kim, from Kyonggi-do, Korea, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2007.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, January 30 at 8 p.m.
Field Concert Hall

Beethoven	**Variations on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45**
Chopin	**Introduction and Polonaise in C major, Op. 3**
Paganini	**"La campanella" from Concerto No. 2 in B minor, Op. 7, arranged by William Primrose**
Rochberg	**Sonata for Viola and Piano**
Paganini	**Selections from Caprices, Op. 1**
Turrin	***Two Portraits***
Walton	**Viola Concerto**

Performer listings can be found at www.curtis.edu

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 ALUMNI RECITAL SERIES

◆

PETER SERKIN, PIANO
Sunday, January 29 at 3 p.m.
Field Concert Hall

◆

Toccata — Stefan Wolpe (1902–72)
- Allegro moderato
- Adagio: "Too much suffering in the world"
- Fugue a 3: Allegro con brio

Adagio — Charles Wuorinen (b. 1938)

This composition was made possible by a grant from the Jebediah Foundation New Music Commissions, with the collaboration of New York's 92nd Street Y as co-commissioner, and with private support.

Five Bagatelles — David Ludwig ('01) (b. 1972)
- Night
- Valse de Chopin
- Moondrunk
- Heartsick Moon
- … pale blooms of moonlight …

INTERMISSION

Thirty-three Variations on a Waltz by Anton Diabelli, Op. 120 — Ludwig van Beethoven (1770–1827)

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMER

Peter Serkin, *piano* ('64)

Since making his debut at the Marlboro Music Festival and in New York City in 1959, Peter Serkin has performed with many of the world's major symphony orchestras and has collaborated with such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, George Szell, Eugene Ormandy, Simon Rattle, James Levine, Herbert Blomstedt, and Christoph Eschenbach. Also a dedicated chamber musician, Mr. Serkin has collaborated with Alexander Schneider; Pamela Frank; Yo-Yo Ma; the Budapest, Guarneri, and Orion string quartets; and TASHI, of which he was a founding member.

Highlights of Mr. Serkin's recent and upcoming United States appearances include performances with the Los Angeles and New York philharmonics; Minnesota and Philadelphia orchestras; Atlanta, Boston, Chicago, Cincinnati, Detroit, National, St. Louis, and Toronto symphonies; recitals in Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York's 92nd Street Y; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Mostly Mozart, Saratoga, and the Mann Center. His recent and upcoming international appearances include concerto performances with the Berlin and Vienna philharmonics, Bamberg and

Deutsches symphonies, Danish Radio Orchestra, and at the Saito Kinen Festival in Japan.

Mr. Serkin is an avid proponent of the work of contemporary composers. He has premiered works by Tōru Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr, all of which were written for him. Most recently, Mr. Serkin performed the world premieres of Charles Wuorinen's fourth and fifth piano concertos with the Boston Symphony and Metropolitan Opera orchestras, respectively, under James Levine; a solo work by Elliot Carter commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen's new piano quintet (commissioned by the Rockport, Mass. Music Festival) with the Brentano String Quartet.

Mr. Serkin's rich musical heritage extends back several generations: His grandfather was violinist and composer Adolf Busch and his father was pianist and former Curtis director Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel.

Mr. Serkin's discography includes albums for Koch Records, BMG, New World Records, and Arcana. His recording of six Mozart concertos with Alexander Schneider and the English Chamber Orchestra was nominated for a Grammy Award, received the prestigious Deutsche Schallplatten, and was selected as "Best Recording of the Year" by *Stereo Review* magazine. His other Grammy-nominated recordings include Messiaen's *Vingt Regards sur l'Enfant Jesus* and *Quatour pour la fin du temps* (BMG) and a solo recording of works by Stravinsky, Wolpe, and Lieberson (New World).

Mr. Serkin teaches at Bard College Conservatory of Music and the Longy School of Music. He appears courtesy of CM Artists.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin
(Voice '48), *Cochairman*
Fanabel Block Kremens
(Piano '42), *Cochairman*
Marcantonio Barone
(Piano '82)
Blanche Burton-Lyles
(Piano '54)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

NEXT ALUMNI RECITAL

Meredith Arwady, contralto ('04),
and Mikael Eliasen (guest artist)
Sunday, April 29 at 3 p.m.
Field Concert Hall

Tickets: $28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902
Artists donate their services and proceeds benefit Curtis students.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-SEVENTH STUDENT RECITAL
Monday, January 30 at 8 p.m.
Field Concert Hall

Caprices, Op. 1, selections — Nicolò Paganini (1782–1840)
No. 1 in E major: Andante
No. 17 in E-flat major: Sostenuto
Jeoung-Yin Kim, violin

Introduction and Polonaise in C major, Op. 3 — Frédéric Chopin (1810–49)
John-Henry Crawford, cello
Patrick Kreeger, piano

Two Portraits — Joseph Turrin (b. 1947)
Psalm
Incantation
Nozomi Imamura, trumpet
Elena Jivaeva, piano

Sonata for Viola and Piano — George Rochberg ('48) (1918–2005)
Allegro moderato
Adagio lamentoso
Fantasia: Epilogue
Shuangshuang Liu, viola
Elena Jivaeva, piano

"La campanella" from Concerto No. 2 in B minor, Op. 7 — Nicolò Paganini (1782–1840)

arranged by William Primrose

Shuangshuang Liu, viola
Elena Jivaeva, piano

INTERMISSION

Variations on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45 — Ludwig van Beethoven (1770–1827)

Arlen Hlusko, cello
Andrew Hsu, piano

Viola Concerto — William Walton (1902–83)

Andante comodo—Con spirito
Vivo, con molto preciso
Allegro moderato

Sung Jin Lee, viola
Elena Jivaeva, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007.

Patrick Kreeger (Organ), from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, February 1 at 8 p.m.
Piano Students of Gary Graffman
Field Concert Hall

Beethoven	**Sonata No. 28 in A major, Op. 101**
Chopin	**Nocturne in C minor, Op. 48, No. 1**
Liszt	***Étude d'exécution transcendante No. 5*: *Feux follets***
Prokofiev	**Toccata, Op. 11**
	Jenny Chen, piano
Schumann	**Fantasie in C major, Op. 17**
	Andrew Hsu, piano
R. Strauss	**Burleske in D minor**
	Vivian Cheng, piano
	Andrew Hsu, piano accompaniment
	Mari Yoshinaga, timpani

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-EIGHTH STUDENT RECITAL
Piano Students of Gary Graffman
Wednesday, February 1 at 8 p.m.
Field Concert Hall

◆

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770–1827)
- Etwas lebhaft, und mit der innigsten Empfindung
- Lebhaft, marschmäßig
- Langsam und sehnsuchtsvoll—
- Geschwind, doch nicht zu sehr und mit Entschlossenheit

Étude d'exécution transcendante No. 5*: *Feux follets — Franz Liszt (1811–86)

Nocturne in C minor, Op. 48, No. 1 — Frédéric Chopin (1810–49)

Toccata, Op. 11 — Sergey Prokofiev (1891–1953)

Jenny Chen, piano

Burleske in D minor — Richard Strauss (1864–1949)

Vivian Cheng, piano
Andrew Hsu, piano accompaniment
Mari Yoshinaga, timpani

INTERMISSION

Fantasie in C major, Op. 17 — Robert Schumann (1810–56)

Durchaus phantastisch und leidenschaftlich vorzutragen
Mäßig: Durchaus energisch
Langsam getragen: Durchweg leise zu halten

Andrew Hsu, piano

◆

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PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, February 3 at 8 p.m.
Field Concert Hall

Balakirev	***Islamey: fantaisie orientale***
Beethoven	**Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ("Moonlight")** Ruoyu Huang, piano
Brahms	**Sonata No. 2 in A major, Op. 100** Anastasia Agapova, violin Jungeun Kim, piano
Paganini	**Selections from Caprices, Op. 1** Nigel Armstrong, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH DANIEL PHILLIPS, VIOLIN
Thursday, February 2, 2012, at 4 p.m.
Field Concert Hall

◆

Concerto in A minor, Op. 82 — Alexander Glazunov (1865–1936)

Ye-Rang Kim, violin
Jungeun Kim, piano

Sonata in A major, D. 574 — Franz Schubert (1797–1828)

Amalia Hall, violin
Jungeun Kim, piano

Concerto No. 1 in D major, Op. 19 — Sergey Prokofiev (1891–1953)

Yu-Ting Chen, violin
Jungeun Kim, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Lifan Zhu, violin
Jungeun Kim, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Daniel Phillips, violinist with the Orion String Quartet, enjoys a versatile career as a chamber musician, solo artist, and teacher. He appears regularly at the Chesapeake and Santa Fe Chamber Music festivals, Spoleto USA, Chamber Music Northwest, and the International Musicians Seminar in Cornwall, England. His solo performances include concerts with the Houston, New Jersey, Phoenix, Pittsburgh, and San Antonio symphony orchestras. Mr. Phillips is a member of the renowned Bach Aria Group, and has toured and recorded with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma.

Mr. Phillips is professor of violin at the Aaron Copland School of Music of Queens College, and on the faculties of the Mannes College of Music and the Bard Conservatory. He plays on a 1702 Stradivarius now known as the "Phillips" and a 1993 violin made for him by Samuel Zygmuntowicz.

PERFORMERS

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

THIRTY-NINTH STUDENT RECITAL
Friday, February 3 at 8 p.m.
Field Concert Hall

◆

Sonata in B minor, Hob. XVI:32 — Joseph Haydn (1732–1809)
- Allegro moderato
- Menuetto
- Finale: Presto

Yue Chu, piano

Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ("Moonlight") — Ludwig van Beethoven (1770–1827)
- Adagio sostenuto
- Allegretto
- Presto agitato

Preludes, book 1 — Claude Debussy (1862–1918)
- Voiles
- "Les Sons et les parfums tournent dans l'air du soir"
- La Fille aux cheveux de lin

Islamey: fantaisie orientale — Mily Balakirev (1837–1910)

Ruoyu Huang, piano

INTERMISSION

Tarantella in A-flat major, Op. 43 — Frédéric Chopin (1810–49)

Variations on the Name "Abegg," Op. 1 — Robert Schumann (1810–56)

Étude d'exécution transcendante No. 10 — Franz Liszt (1811–86)

Jenny Chen, piano

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Anastasia Agapova, violin
Jungeun Kim, piano

◆

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, February 4 at 5:15 p.m.
Field Concert Hall

Chopin	**Sonata No. 3 in B minor, Op. 58** Michelle Cann, piano
Martinů	**Sonata No. 2 for Cello and Piano** John-Henry Crawford, cello Yue Chu, piano
Mozart	**Adagio in E major, K. 261** Lifan Zhu, violin Jungeun Kim, piano
Sibelius	**Concerto in D minor, Op. 47** Ji-Won Song, violin Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTIETH STUDENT RECITAL
Saturday, February 4 at 5:15 p.m.
Field Concert Hall

◆

Adagio in E major, K. 261 — Wolfgang Amadeus Mozart (1756–91)

Lifan Zhu, violin
Jungeun Kim, piano

Sonata No. 2 for Cello and Piano — Bohuslav Martinů (1890–1959)

Allegro
Largo
Allegro comodo

John-Henry Crawford, cello
Yue Chu, piano

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810–49)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Michelle Cann, piano

INTERMISSION

Concerto in D minor, Op. 47 — Jean Sibelius (1865–1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Ji-Won Song, violin
Jungeun Kim, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Sunday, February 5 at 3 p.m.
Curtis 20/21: The Music of George Crumb
Field Concert Hall

Crumb

Ancient Voices of Children
Anna Davidson, soprano
Troy Larsen, boy soprano (guest artist)
Alexandra von der Embse, oboe
Jordan Dodson, mandolin
Elizabeth White Clark, harp
Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion
Ted Babcock, percussion
James Dietz, percussion ('04)
Alexander Ullman, piano
Don Liuzzi, conductor

***Eine kleine Mitternachtmusik*: Ruminations on "'Round Midnight"**
Andrew Hsu, piano

***Eleven Echoes of Autumn* (*Echoes I*)**
Diondré McKinney, flute
Stanislav Chernyshev, clarinet
Barbora Kolářová, violin
Ashley Hsu, piano

***Mundus canis* (*A Dog's Life*)**
David Starobin, guitar
George Crumb, percussion (guest artist)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261.

NEXT WEEK AT CURTIS
Sunday, February 12 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Miguel Harth-Bedoya, conductor ('91)
Vinay Parameswaran, conductor
Leon McCawley, piano ('95)

Jack Wolgin Orchestral Concerts

Danielpour	***Toward the Splendid City***
Bernstein	**Symphony No. 2 ("The Age of Anxiety")**
Prokofiev	**Symphony No. 5 in B-flat major, Op. 100**

Sponsored by Blank Rome

Single tickets: $5, $16, $22, $33, $45; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FIRST STUDENT RECITAL
Curtis 20/21: The Music of George Crumb
David Ludwig, artistic director; Don Liuzzi, founder
Sunday, February 5 at 3 p.m.
Field Concert Hall

◆

***Eleven Echoes of Autumn* (*Echoes I*)** — George Crumb (b. 1929)

Eco 1: Fantastico—
Eco 2: Languidamente, quasi lontano ("hauntingly")—
Eco 3: Prestissimo—
Eco 4: Con bravura—
Eco 5: Cadenza I (for Alto Flute)—
Eco 6: Cadenza II (for Violin)—
Eco 7: Cadenza III (for Clarinet)—
Eco 8: Feroce, violento—
Eco 9: Serenamente, quasi lontano ("hauntingly")—
Eco 10: Senza misura ("gently undulating")—
Eco 11: Adagio ("like a prayer")

Diondré McKinney, alto flute
Stanislav Chernyshev, clarinet
Barbora Kolářová, violin
Ashley Hsu, piano

***Eine kleine Mitternachtmusik*:**
Ruminations on "'Round Midnight"

Nocturnal Theme
Charade
Premonition
Cobweb and Peasebottom
Incantation
Golliwog Revisited
Blues in the Night
Cadenza with Tolling Bells
Midnight Transformation

Andrew Hsu, piano

***Mundus canis* (*A Dog's Life*)**

Tammy
Fritzi
Heidel
Emma-Jean
Yoda

David Starobin, guitar
George Crumb, percussion

INTERMISSION

Ancient Voices of Children

El niño busca su voz
Dances of the Ancient Earth
Me he perdido muchas veces por el mar
¿De dónde vienes, amor, mi niño? (Dance of the Sacred Life-Cycle)
Todas las tardes en Granada, todas las tardes se muere un niño
Ghost Dance
Se ha llenado de luces mi corazón de seda

Anna Davidson, soprano
Troy Larsen, boy soprano
Alexandra von der Embse, oboe
Jordan Dodson, mandolin
Elizabeth White Clark, harp
Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion
Ted Babcock, percussion
James Dietz, percussion
Alexander Ullman, piano
Don Liuzzi, conductor

◆

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COMPOSER

George Henry Crumb was born in Charleston, W.Va. on October 24, 1929. He holds a bachelor's degree from the Mason College of Music in Charleston; a master's degree from the University of Illinois at Champaign-Urbana, studying under Eugene Weigel; and a doctorate of musical arts from the University of Michigan, studying with Ross Lee Finney. He also studied under Boris Blacher at the Hochschule für Musik in Berlin.

Dr. Crumb is the recipient of numerous awards including a Fulbright Scholarship, two Guggenheim Fellowships, six honorary degrees, a Pulitzer Prize (for *Echoes of Time and the River*), a Grammy in 2001 for best contemporary composition recording (*Star-Child*), and selection by *Musical America* as 2004's Composer of the Year.

Dr. Crumb's music often juxtaposes contrasting musical styles. The references range from music of the Western art-music tradition, to hymns and folk music, to non-Western musics. Many of his works include programmatic, symbolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. Dr. Crumb recently retired from teaching at the University of Pennsylvania after more than 30 years of service. His music is published by C. F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

◆

NEXT STUDENT RECITAL

Monday, February 6 at 8 p.m.
Field Concert Hall

Works by Brahms, Paganini, Rachmaninoff, and Schumann

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SECOND STUDENT RECITAL
Monday, February 6 at 8 p.m.
Field Concert Hall

◆

Caprices, Op. 1, selections — Nicolò Paganini (1782–1840)
No. 4 in C minor: Maestoso
No. 24 in A minor: Tema con variazioni
Nigel Armstrong, violin

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)
Allegro amabile
Allegro appassionato
Andante con moto—Allegro
Daniel Hanul Lee, viola
Amy Jiaqi Yang, piano

Quartet in E-flat major, Op. 47 — Robert Schumann (1810–56)
Sostenuto assai—Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace
Amalia Hall, violin
Ida Kavafian, viola
Eric Han, cello
Vivian Cheng, piano

INTERMISSION

Concerto No. 3 in D minor, Op. 30 Sergei Rachmaninoff (1873–1943)

Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Yue Chu, piano
Michelle Cann, piano accompaniment

◆

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COACH

The Schumann quartet was prepared by Ida Kavafian.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Ida Kavafian, faculty

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, February 8 at 8 p.m.
Field Concert Hall

J. S. Bach	**Sonata No. 2 in A minor, BWV 1003** Jung Min Choi, violin
Buyanovsky	**"España" from Four Improvisations** Levente Varga, horn
Debussy	***Images, Première série*** Michelle Cann, piano
Lalo	**Concerto in D minor** Oliver Aldort, cello Jungeun Kim, piano
Moreno Torroba	**Nocturno** Jordan Dodson, guitar
Penderecki	**Cadenza for Solo Viola** Jessica T. Chang, viola
Vivaldi	**Concerto in E minor, RV 484** Catherine Chen, bassoon Curtis Chamber Ensemble

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-THIRD STUDENT RECITAL
Wednesday, February 8 at 8 p.m.
Field Concert Hall

◆

Concerto in E minor, RV 484 — Antonio Vivaldi (1678–1741)

Allegro poco
Andante
Allegro

Catherine Chen, bassoon
Lifan Zhu, violin
Marié Rossano, violin
Hyeri Shin, viola
John-Henry Crawford, cello
Nathan Paer, double bass
Bryan Anderson, harpsichord

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685–1750)

Grave
Fuga
Andante
Allegro

Jung Min Choi, violin

Cadenza for Solo Viola — Krzysztof Penderecki (b. 1933)

Jessica T. Chang, viola

Images, Première série — Claude Debussy (1862–1918)

Reflets dans l'eau
Hommage à Rameau
Mouvement

Michelle Cann, piano

INTERMISSION

"España" — Vitaly Buyanovsky (1928–93)
from Four Improvisations

Levente Varga, horn

Nocturno — Federico Moreno Torroba (1891–1982)

Jordan Dodson, guitar

Concerto in D minor — Edouard Lalo (1823–92)

Prelude: Lento—Allegro maestoso
Intermezzo: Andantino con moto
Introduzione: Andante—Allegro vivace

Oliver Aldort, cello
Jungeun Kim, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Vivaldi concerto was prepared by Daniel Matsukawa.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Bryan Anderson (Organ), from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Hyeri Shin, from Seoul, is a student of Roberto Diaz and Michael Tree and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL
Friday, February 10 at 8 p.m.
Field Concert Hall

Brahms	**Quartet No. 3 in C minor, Op. 60**
	Quintet No. 1 in F major, Op. 88
Britten	**Phantasy, Op. 2**
Schubert	**Fantasy in C major, D. 934**

Performer listings can be found at www.curtis.edu.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FOURTH STUDENT RECITAL
Friday, February 10 at 8 p.m.
Field Concert Hall

◆

Quintet No. 1 in F major, Op. 88 — Johannes Brahms (1833–97)

Allegro non troppo ma con brio
Grave ed appassionato—Allegretto vivace—Presto
Finale: Allegro energico

Zoë Martin-Doike, violin
Pamela Frank, violin
Ayane Kozasa, viola
Jessica T. Chang, viola
Nathan Vickery, cello

Phantasy, Op. 2 — Benjamin Britten (1913–76)

Alexander Vvedenskiy, oboe
Katya Poplyansky, violin
Hyeri Shin, viola
Xin Shi, cello

Fantasy in C major, D. 934 — Franz Schubert (1797–1828)

Luosha Fang, violin
Yue Chu, piano

INTERMISSION

Quartet No. 3 in C minor, Op. 60 — Brahms

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Rebecca Anderson, violin
Ayane Kozasa, viola
Eric Han, cello
Michelle Cann, piano

◆

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COACHES

The Brahms quintet was prepared by Pamela Frank.

The Britten quartet was prepared by Richard Woodhams.

The Brahms quartet was prepared by Ignat Solzhenitsyn.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Pamela Frank (Violin '89), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT CURTIS PERFORMANCE

Sunday, February 12 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Miguel Harth-Bedoya, conductor ('91)
Vinay Parameswaran, conductor
Leon McCawley, piano ('95)

Jack Wolgin Orchestral Concerts

Danielpour	***Toward the Splendid City***
Bernstein	**Symphony No. 2 ("The Age of Anxiety")**
Prokofiev	**Symphony No. 5 in B-flat major, Op. 100**

Sponsored by Blank Rome

Single tickets: $5, $16, $22, $33, $45; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

◆

NEXT STUDENT RECITAL

Monday, February 13 at 8 p.m.
Field Concert Hall

Prokofiev	**Sonata in D major, Op. 94**
Schubert	**Trio in E-flat major, D. 929**
Schumann	***Märchenbilder*, Op. 113**

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OVER PHOTOGRAPH
avid Katzenstein

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Verizon Hall at the Kimmel Center
February 12, 2012

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CURTIS SYMPHONY ORCHESTRA

Miguel Harth-Bedoya, *conductor*
Vinay Parameswaran, *conductor*
Leon McCawley, *piano*

Sunday February 12, 2012 8 p.m.

Verizon Hall at the Kimmel Center

Sponsored by BLANK ROME LLP COUNSELORS AT LAW

PROGRAM

DANIELPOUR ***Toward the Splendid City***
Vinay Parameswaran, *conductor*

BERNSTEIN **Symphony No. 2 ("The Age of Anxiety")**
Part I:
The Prologue—
The Seven Ages—
The Seven Stages
Part II:
The Dirge—
The Masque—
The Epilogue

Leon McCawley, *piano*
Miguel Harth-Bedoya, *conductor*

INTERMISSION

PROKOFIEV **Symphony No. 5 in B-flat major, Op. 100**
Andante
Allegro marcato
Adagio
Allegro giocoso

Miguel Harth-Bedoya, *conductor*

THE JACK WOLGIN ORCHESTRAL CONCERTS Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

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PROGRAM NOTES

by Paul Horsley

RICHARD DANIELPOUR *Toward the Splendid City*

B January 28, 1956 in New York City, living there

Since breaking onto the musical scene in the 1980s when he was still a graduate student, composer Richard Danielpour has established himself as a central figure in American music. His style is characterized by rhythmic dynamism, brightly coloristic textures, and profound lyricism—as well as nods toward popular traditions and the extroverted sounds of the movies. He has fused the density of his forebears from the early and middle 20th century with accessibility and a spirit of adventurism.

"I've always felt that music has to have an immediate visceral impact," says Danielpour, and there are few Americans whose music more readily embodies this principle. Much in demand for commissions, he has written for many major American orchestras, chamber groups and soloists, including the New York Philharmonic; Philadelphia Orchestra; San Francisco, Pittsburgh, Baltimore, and National symphonies; Chamber Music Society of Lincoln Center; and the Santa Fe Chamber

THOUGHTS FROM THE COMPOSER

While *Toward the Splendid City* was composed as a portrait of New York, the city in which I live, it was written almost entirely away from home. Work on the piece began in Seattle in the spring of 1992 and was completed in mid-August of that year in Taos, New Mexico.

At the time I was nearing the end of a year-long residency with the Seattle Symphony, and had serious second thoughts about returning to New York. Life was always complicated in the city and easier, it seemed, everywhere else. I was, however, not without a certain pang of nostalgia for my home town, and as a result *Toward the Splendid City* was driven by my love-hate relationship with New York. It was, needless to say, a relationship badly in need of resolution.

Eventually, upon returning to Manhattan, I began to understand that the humanity and the difficulty of New York were inseparable—and that if in the difficulties of urban life humanity is to be embraced, then the inconveniences must also be accepted. The work's title comes from the heading of Pablo Neruda's Nobel Prize address in 1974, in which he included the following: "We must pass through solitude and difficulty, isolation and silence, to reach forth to the enchanted place where we can dance our clumsy dance and sing our sorrowful song—but in this dance or in this song there are fulfilled the most ancient rites of our conscience in the awareness of being human."

Toward the Splendid City is, in addition to being a portrait of New York, a tribute to its Philharmonic Orchestra.

Music Festival. He serves on the faculties of the Curtis Institute of Music and the Manhattan School of Music.

Toward the Splendid City was written in 1992 on commission from the New York Philharmonic, and received its premiere by that orchestra on January 4, 1996, with Leonard Slatkin on the podium. It has been called an *On the Town*-like celebration of the city, with an unerringly energetic drive. It is built on a striking theme that stays in your head long after the piece has ended, played first by solo trumpet and horn. As much a rhythmic figure as a melodic motif, it is worked out with great inventiveness.

LEONARD BERNSTEIN **Symphony No. 2 ("The Age of Anxiety")**

B August 25, 1918 in Lawrence, Mass.
D October 14, 1990 in New York City

The decade of the 1940s was a period of innovation and musical ferment for the young Leonard Bernstein. In 1941 he concluded his studies at the Curtis Institute of Music, where he majored in conducting under Fritz Reiner, and took lessons in piano with Isabelle Vengerova and in composition with Randall Thompson. In the summers of 1940 and 1941 he attended Tanglewood to work with Serge Koussevitzky, who would prove to be his mentor for many years. Moving to New York as war exploded in Europe, Bernstein quickly became prominent enough as a conductor that when Bruno Walter fell ill in 1943 he was invited to make his now-famous New York Philharmonic debut concert that was broadcast nationwide. Philharmonic Music Director Artur Rodzinski subsequently appointed him assistant conductor. Bernstein's activities as composer were also in full swing; to this decade belong the Symphony No. 1 ("Kaddish"), the ballet *Fancy Free*, the musical *On the Town*, and the Second Symphony, subtitled "The Age of Anxiety."

Unlike compositions that the well-read Bernstein based on older literary models—*Candide*, *West Side Story*, the Serenade for violin and orchestra—the Second Symphony was inspired by a work that was brand-new when the composer read it. W. H. Auden's *The Age of Anxiety: A Baroque Eclogue* was published in 1947 and won the Pulitzer Prize for poetry the following year. It is a rambling poem in six parts about the struggle to find identity and meaning in an increasingly bewildering world. Four protagonists, a woman and three men, meet in a bar; fueled by alcohol, they attempt to form relationships with each other and with God. "Auden's fascinating and hair-raising Eclogue had already begun to affect me lyrically when I first read it in the summer of 1947," Bernstein wrote in 1949. "From that moment, the composition of a symphony based on *The Age of Anxiety* acquired an almost compulsive quality."

The piece was written on commission from Koussevitzky, who led its premiere on April 8, 1949, with the Boston Symphony and the composer as soloist. It is in two parts, each separated into three sections performed continuously. "I imagine that the conception of a symphony with piano solo emerges from the extreme personal identification of myself with the poem. In this sense, the pianist provides an almost autobiographical mirror in which he sees himself. … The essential line of the poem (and the music) is the record of our difficult and problematic search for faith." Coincidentally or not, Messiaen's *Turangalîla*—virtually the only other well-known symphony with solo piano dates from these same years.

A pair of doleful clarinets opens the Prologue, depicting the dispirited gathering of the four friends: The piano takes up the clarinet theme, and as alcohol invigorates the revelers, piano and orchestra enter into a spirited interchange. The piano part is highly virtuosic. A descending flute scale demarcates the beginning of "Seven Ages." The next two sections, each a set of seven variations, represent a journey toward meaning. First the four friends reflect on the seven ages of life: infancy, youth, adolescence, the "clown's cosmos," the acceptance of the bleakness of life, aging, and death. Each variation takes its material from the preceding. A slowly descending piano scale marks the beginning of the third and final section of Part I. "Seven Stages" begins with bickering strings and an ostinato-like bass: Here the four get drunk in search for meaning. They "try every means, going singly and in pairs, exchanging partners, and always missing the objective," Bernstein writes.

The "Dirge" begins with a twelve-tone row, and some have suggested that as the four friends mourn some "colossal dad" (Auden's phrase) that this ascending theme, along with the huge Stravinskian chords, represents Bernstein's search for a musical father. The "Masque" (actually more of a frenetic party) is a jazzy tour de force with a mass of percussion. In the "Epilogue," the mood turns lushly Romantic, with some of Bernstein's most haunting music. A four-note motif is reduced, finally, to a descending fourth, and a solo cadenza (added in 1965) revisits previous music, leading the orchestra to a glowing finale.

SERGEI PROKOFIEV **Symphony No. 5 in B-flat major, Op. 100**

B April 23, 1891 in Sontsouka, Bakhmutsk region, Yekaterinoslav district, Ukraine
D March 5, 1953 in Moscow

Prokofiev's wartime Fifth Symphony, composed in the summer of 1944, represented not only a pinnacle of his career as symphonist, but also a sort of personal triumph as well. It was the most significant statement that he had attempted in symphonic music so far, and is now seen as one of the great works of the 20th century. "It was the culmination of a long period of my creative life," the composer stated, "a symphony of the grandeur of the human spirit." The music came to him, he said, with a peculiar sense of urgency. "It was born in me, it clamored for expression. It filled my soul. … The Fifth Symphony is intended as a hymn to free and happy man … to his pure and noble spirit."

Unlike Shostakovich's openly tragic wartime Seventh Symphony of 1941 ("Leningrad"), Prokofiev's Fifth was written in a spirit of hope, with a martial energy that could only be possible during this war—before the full enormity of the conflict's toll became known. For now, a hope of resolution, if not of victory, was the overriding mood. If the Fifth Symphony's melancholic moments link it inexorably to thoughts of war and disruption, its dancing vibrancy suggests that it is not just about war, but about larger issues of life and death, and of the role of the artist at critical moments in history.

The Fifth was a dramatic departure from any of Prokofiev's previous symphonies. The First was written before the Revolution's full force had taken hold, the Second was a product of the composer's Paris years, and the Third and Fourth were compiled from music originally written for theater works. The Fifth strives toward the direct, even populist, mode of expression characteristic of Soviet music since its beginnings. Much of the composer's brilliance as satirist also shines in these pages, as well as his propensity toward elegiac, long-breathed melodies. Moreover, his handling of large-scale forms, which had often been criticized as awkward, is especially adept here.

During the war, the Soviet government moved several of their best musicians to a country house in Ivanovo run by the Union of Soviet Composers; thus in 1944 Prokofiev found himself eighty miles from Moscow, in a condition of semi-isolation. Completing the Fifth Symphony during the winter of 1944–45, he conducted its premiere on January 13, 1945, at the Great Hall of Moscow University. It was a phenomenal success, one of the truly outstanding moments of his public career.

The opening theme of the initial Andante, simple and direct, immediately conveys the work's gravity. Through a succession of soaring melodies (including a beautiful second subject for flutes and oboes, and the haunting closing theme in sixteenth notes), the movement builds to a subdued climax, closing with the heavy tread of war. The Allegro marcato, a scherzo sparked with drive and ingenuity, juxtaposes flashes of fun with a mock-serious trio and a stately theme for oboes and clarinets. It is one of the most striking scherzos of the 20th-century literature, a worthy companion to the second movement from Bartók's Concerto for Orchestra or the Allegretto from Shostakovich's First Symphony.

In the Adagio, a song of folk-like simplicity is fashioned into a lyrical statement on the sadness of war, tinged with a hint of despair. The mood is dispelled in the Allegro giocoso, which begins with a summing-up of material from previous movements. Some of this material, particularly from the first movement, is reused throughout the finale; but it is the defiance of the scherzo that ends the symphony, in the nervous little coda for chamber ensemble of piano, harp, and string soloists.

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Miguel Harth-Bedoya CONDUCTOR
Peruvian-born Miguel Harth-Bedoya, music director of the Fort Worth Symphony Orchestra for more than a decade, is one of this country's most exciting and sought-after conductors. His United States appearances have included the Atlanta, Baltimore, Boston, Chicago, Dallas, Detroit, Houston, Milwaukee, National, Seattle, and St. Louis symphonies; Cleveland, Minnesota, and Philadelphia orchestras; Los Angeles and New York philharmonics; and the Saint Paul Chamber Orchestra. Internationally, his engagements have included the BBC London, BBC Scottish, Berlin, City of Birmingham, Montreal, Sydney, and Toronto symphonies; Dresden, Helsinki, London, Munich philharmonics; Zurich Tonhalle; and Orchestre de Paris. Prior to his Fort Worth tenure, he served as music director of the Auckland and Lima philharmonics, Eugene (Ore.) Symphony, Norwalk (Conn.) and New York youth symphonies; and on the conducting staffs of the Los Angeles and the New York philharmonics.

Mr. Harth-Bedoya is the creator and conductor of the highly acclaimed *Caminos del Inka,* a multimedia program created in 2008 dedicated to discover, preserve, expand, and disseminate the rich musical legacy of the Americas. John von Rhein of the *Chicago Tribune* described the project as "a refreshing departure from the usual subscription concert fare and format." More information is available at **www.caminosdelinka.net**.

In 1991 Mr. Harth-Bedoya received a bachelor's degree in conducting from the Curtis Institute of Music, where he studied with renowned pedagogue Otto-Werner Mueller, and a master's degree in conducting from the Juilliard School in 1993. For more information visit **www.miguelharth-bedoya.com**.

Vinay Parameswaran CONDUCTOR
San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow.

This season Mr. Parameswaran conducted the opening performances of the Curtis Opera Theatre, a double-bill of works by Davies and Handel: and led the Curtis Symphony Orchestra in works by Ludwig and Barber. His previous Curtis credits include assistant conductor for the opera theatre's production of *Les Mamelles de Tirésias* and his Kennedy Center conducting debut with the Curtis 20/21 ensemble.

Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009. He began studying piano at age five and added percussion the next year. Mr. Parameswaran is the only student to win Brown University's Concerto Competition on two different instruments: piano in 2009 and timpani in 2007. He conducted Gluck's *Orfeo ed Euridice* for Brown Opera Productions in 2008 and served as assistant conductor of the Brown University Orchestra. Mr. Parameswaran was a percussionist for six years in the San Francisco Symphony Youth Orchestra, joining the orchestra on two European tours.

Leon McCawley PIANO

English pianist Leon McCawley, professor of piano at London's Royal College of Music, leapt into prominence when he won first prize in the International Beethoven Piano Competition in Vienna and second prize in the Leeds International Piano Competition in 1993. Since then Mr. McCawley has given highly acclaimed recitals in London, New York, Prague, Berlin, Seoul, Hong Kong, and Vienna.

Mr. McCawley performs frequently with leading British orchestras, including the Academy of St. Martin-in-the-Fields, London and Royal philharmonics, City of Birmingham Symphony, and the Hallé and Ulster orchestras. He has performed several times at the BBC Proms, and his recitals broadcast regularly on BBC Radio 3. He has also performed with the Adelaide, Cincinnati, Dallas, and Vienna symphonies; Minnesota and Philadelphia orchestras; and Malaysian and Netherlands philharmonics, among many others.

Mr. McCawley's wide-ranging discography has received many accolades, including two Editor's Choice awards in *Gramophone*, for discs of Barber (EMI Classics) and Schumann (Avie Records), and a Diapason d'Or for his boxed set of the complete Mozart piano sonatas. His recent recording of Chopin works for Somm Recordings was described by the *Glasgow Sunday Herald* as "one of the most beautiful Chopin performances [the reviewer had] ever encountered." Naxos will release an album of Beethoven's *Choral Fantasy*, featuring Mr. McCawley with the Royal Philharmonic and the City of London Choir, in March 2012.

Mr. McCawley studied with Heather Slade-Lipkin at Chetham's School of Music, Manchester (U.K.), with Nina Milkina in London, and with Eleanor Sokoloff at the Curtis Institute of Music, where he graduated in 1995. For more information visit **www.leonmccawley.com**.

Richard Danielpour COMPOSER

Richard Danielpour has been commissioned by many international music institutions, festivals, and artists, including soloists Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, and Gary Graffman; the Guarneri, Emerson, and American string quartets and Kalichstein-Laredo-Robinson Trio; and institutions such as the New York City and Pacific Northwest ballets; New York Philharmonic; Baltimore, National, Pittsburgh, and San Francisco symphonies; Philadelphia and Stuttgart Radio orchestras; Orchestre National de France; Chamber Music Society of Lincoln Center; Santa Fe Chamber Music Festival; and many more.

Dr. Danielpour studied at the New England Conservatory and at the Juilliard School. His teachers include Vincent Persichetti, Peter Mennin, and John Heiss (composition); Benjamin Zander (conducting); and Lorin Hollander, Veronica Jochum, and Gabriel Chodos (piano). In 2002 he was awarded a fellowship to the American Academy in Berlin, and he was the third composer—after Stravinsky and Copland—to be signed to an exclusive recording contract by Sony Classical. With Nobel Laureate Toni Morrison he created *Margaret Garner*, his first opera, which premiered to sold-out houses in Detroit, Cincinnati, and Philadelphia in 2005.

Dr. Danielpour has received a Grammy Award, two Rockefeller Foundation grants, Charles Ives Fellowship and Lifetime Achievement Award from the American Academy of Arts and Letters, Guggenheim Fellowship, Bearns Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and American Academy in Rome.

A member of the Manhattan School of Music's composition faculty since 1993, Dr. Danielpour joined the faculty of the Curtis Institute of Music in 1997.

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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 163 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924.

All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Visit **www.curtis.edu/Appassionato** for more information.

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Curtis launches a new era in 2011–12 with *Appassionato*, a season of bold programming, enriched curriculum offerings, and exceptional special events that herald Curtis's enduring influence on music in Philadelphia and the world. Explore the season at **www.curtis.edu/Appassionato**.

The **CURTIS SYMPHONY ORCHESTRA** has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in 2012 travels to Germany to open the Dresden Festival. In the *Appassionato* season, each Verizon Hall program features a work by a member of the Curtis composition faculty, as well as a work led by a conducting student. Recent visiting conductors include Charles Dutoit, Simon Rattle, Robert Spano, and Michael Tilson Thomas.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH FRANS HELMERSON, CELLO
Monday, February 13, 2012, at 4 p.m.
Field Concert Hall

Sonata, Op. 8 — Zoltán Kodály (1882–1967)

Xin Shi, cello

Suite No. 1, Op. 72 — Benjamin Britten (1913–76)

Nathan Vickery, cello

Concerto in D minor — Edouard Lalo (1823–92)

Oliver Aldort, cello
Qing Jiang, piano

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Swedish cellist Frans Helmerson, member of the Michelangelo String Quartet since 2002, studied with Guido Vecchi, Giuseppe Selmi, and William Pleeth, and received additional guidance and support from Mstislav Rostropovitch.

Mr. Helmerson was artistic director of the Korsholm Festival in Finland from 1994–2001, and he has appeared frequently at a number of international festivals including Verbier, Prades, Naantali, Kuhmo, and Ravinia. His discography includes recordings of concertos by Dvořák and Shostakovich, Brahms's *Double Concerto* with violinist Mihaela Martin, and a recent release of the J. S. Bach cello suites.

Mr. Helmerson is on the faculty at the Kronberg Academy Masters and the Hans Eisler Hochschule in Berlin.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Qing Jiang, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-FIFTH STUDENT RECITAL
Monday, February 13 at 8 p.m.
Field Concert Hall

◆

***Märchenbilder*, Op. 113** — Robert Schumann (1810–56)
- Nicht schnell
- Lebhaft
- Rasch
- Langsam, mit melancholischem Ausdruck

Jessica T. Chang, viola
Amy Jiaqi Yang, piano

Sonata in D major, Op. 94 — Sergey Prokofiev (1891–1953)
- Moderato
- Scherzo: Allegretto scherzando
- Andante
- Allegro con brio

Moonyoung Yoon, flute
Andrew Hsu, piano

INTERMISSION

Trio in E-flat major, D. 929 — Franz Schubert (1797–1828)

Allegro
Andante con moto
Scherzando: Allegro moderato
Allegro moderato

Nigel Armstrong, violin
John-Henry Crawford, cello
Ashley Hsu, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

◆

COACH

The Schubert trio was prepared by Meng-Chieh Liu.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

CLINICIAN

David Cerone recently completed a twenty-three-year tenure as president of the Cleveland Institute of Music, where he also spent ten years as head of the string department. His previous teaching appointments include the Curtis Institute of Music and the Oberlin Conservatory. Mr. Cerone was also director of the Meadowmount School of Music and a member of its faculty for nineteen summers.

Mr. Cerone is a co-founder of the Encore School for Strings, where he has co-directed and served as a faculty member since 1985. Mr. Cerone serves as a juror for many prominent national and international violin competitions and presents master classes around the world. His extremely popular recordings of the Suzuki violin method books have been reissued by Alfred Publishing.

Mr. Cerone is a board member of University Circle, Inc. and the Avery Fisher Artist Program. He is an auxiliary director of the International Board of the Suzuki Association.

PERFORMERS

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Oxana Harlamova, guest artist

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SIXTH STUDENT RECITAL
Graduation Recital—Nikki Chooi, violin
Wednesday, February 15 at 8 p.m.
Field Concert Hall

◆

Sonata in B-flat major, K. 378 — Wolfgang Amadeus Mozart (1756–91)
- Allegro moderato
- Andantino sostenuto e cantabile
- Rondeau: Allegro

Sonata in E-flat major, Op. 18 — Richard Strauss (1864–1949)
- Allegro, ma non troppo
- Improvisation: Andante cantabile
- Finale: Andante—Allegro

Nikki Chooi, violin
Amy Jiaqi Yang, piano

INTERMISSION

Sonata, Op. 56 — Sergey Prokofiev (1891–1953)

Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

Nikki Chooi, violin
Aaron Timothy Chooi, violin

***Poème*, Op. 25** — Ernest Chausson (1855–99)

Nocturne and Tarantella, Op. 28 — Karol Szymanowski (1882–1937)

Nikki Chooi, violin
Amy Jiaqi Yang, piano

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2007. He is the Joseph and Marie Field Annual Fellow.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Amy Jiaqi Yang (Piano '06), staff pianist

◆

NEXT STUDENT RECITAL

Friday, February 17 at 8 p.m.
Graduation Recital: Maia Cabeza, violin
Field Concert Hall

Beethoven	**Sonata No. 4 in A minor, Op. 23**
Enesco	**Sonata No. 3 in A minor, Op. 25 ("dans le caractère populaire roumain")** Maia Cabeza, violin Amy Jiaqi Yang, piano ('06)
Biber	***Sonata representativa*** Maia Cabeza, violin Caroline Robinson, harpsichord
Hartke	***Caoine*** Maia Cabeza, violin
Ravel	**Sonata for Violin and Cello** Maia Cabeza, violin Jeong-Hyoun Lee, cello

THIS WEEK AT CURTIS

Saturday, February 18 at 1:30 p.m., 2:15 p.m., and 3 p.m.
Music in the Galleries
Philadelphia Museum of Art, Gallery 176

Bryars	***Die letzten Tage***
	Zoë Martin-Doike, violin
	Eunice Kim, violin

Music in the Galleries is generously supported by Cooke & Bieler.
Tickets: Free with Museum admission, $12–$16; for more information visit www.philamuseum.org

◆

Saturday, February 18 at 5:15 p.m.
Student Recital Series
Field Concert Hall

Arnold	**Fantasy, Op. 102**
J. S. Bach	**Sonata No. 1 in G minor, BWV 1001**
Bozza	***Fantaisie pastorale*, Op. 37**
Liebermann	**Sonata for Flute and Piano, Op. 23**
Mozart	**Sonata in A major, K. 526**
Paganini	**Caprice in A minor, Op. 1, No. 7**
Piazzolla	***Histoire du tango***
Ysaÿe	**Sonata in D minor, Op. 27, No. 3 ("Ballade")**

Performer listings can be found at www.curtis.edu.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261.
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-SEVENTH STUDENT RECITAL
Graduation Recital—Maia Cabeza, violin
Friday, February 17 at 8 p.m.
Field Concert Hall

◆

Sonata representativa — Heinrich Ignaz Franz von Biber (1644–1704)

Allegro—
Nachtigall—
CuCu—
Frosch—
Die Henne, die Hahn—
Die Wachtel—
Die Katze—
Musketier Marsch—
Allemande

Maia Cabeza, violin
Caroline Robinson, harpsichord

Sonata No. 4 in A minor, Op. 23 — Ludwig van Beethoven (1770–1827)

Presto
Andante scherzoso, più allegretto
Allegro molto

Maia Cabeza, violin
Amy Jiaqi Yang, piano

Sonata for Violin and Cello — Maurice Ravel (1875–1937)

Allegro
Très vif
Lent
Vif, avec entrain

Maia Cabeza, violin
Jeong-Hyoun Lee, cello

INTERMISSION

Caoine — Stephen Hartke (b. 1952)

Maia Cabeza, violin

Sonata No. 3 in A minor, Op. 25 ("dans le caractère populaire roumain") — Georges Enesco (1881–1955)

Moderato malinconio
Andante sostenuto e misterioso
Allegro con brio, ma non troppo mosso

Maia Cabeza, violin
Amy Jiaqi Yang, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006. She is the Dr. Samuel R. and Mrs. Beatrice S. Rossman Fellow.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Caroline Robinson (Organ), from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, February 18 at 5:15 p.m.
Field Concert Hall

Arnold	**Fantasy, Op. 102** Pierrick Fournes, tuba
Bozza	***Fantaisie pastorale*, Op. 37** Alexander Vvedenskiy, oboe Jiuming Shen, piano
Liebermann Mozart	**Nocturne No. 4, Op. 38** **Sonata in D major, K. 526** Jiuming Shen, piano
Liebermann	**Sonata for Flute and Piano, Op. 23** Niles Watson, flute Amy Jiaqi Yang, piano ('06)
Mozart	**Sonata in A major, K. 526** Anastasia Agapova, violin Hugh Sung, piano ('90)
Paganini Ysaÿe	**Caprice in A minor, Op. 1, No. 7** **Sonata in D minor, Op. 27, No. 3 ("Ballade")** Zoë Martin-Doike, violin
Piazzolla	**Selections from *Histoire du tango*** Patrick Williams, flute Jordan Dodson, guitar

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-EIGHTH STUDENT RECITAL
Saturday, February 18 at 5:15 p.m.
Field Concert Hall

◆

***Histoire du tango*, selections** — Astor Piazzolla (1921–92)
Bordel 1900
Café 1930
Night-club 1960

Patrick Williams, flute
Jordan Dodson, guitar

***Fantaisie pastorale*, Op. 37** — Eugène Bozza (1905–91)

Alexander Vvedenskiy, oboe
Jiuming Shen, piano

Fantasy, Op. 102 — Malcolm Arnold (1921–2006)

Pierrick Fournes, tuba

Nocturne No. 4, Op. 38 — Lowell Liebermann (b. 1961)

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)
Allegro
Adagio
Allegretto

Jiuming Shen, piano

INTERMISSION

Caprice in A minor, Op. 1, No. 7 — Nicolò Paganini (1782–1840)

Sonata in D minor, Op. 27, No. 3 ("Ballade") — Eugène Ysaÿe (1858–1931)

Zoë Martin-Doike, violin

Sonata in A major, K. 526 — Mozart

Molto allegro
Andante
Presto

Anastasia Agapova, violin
Hugh Sung, piano

Sonata for Flute and Piano, Op. 23 — Liebermann

Lento
Presto energico

Niles Watson, flute
Amy Jiaqi Yang, piano

◆

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2008.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Pierrick Fournes, from Aigues-Vives, France, is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2011.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Hugh Sung (Piano '90), collaborative pianist

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, February 20 at 8 p.m.
Organ Class Recital
Field Concert Hall

J. S. Bach	**Prelude and Fugue in E-flat major, BWV 552 ("St. Anne")** Caroline Robinson, organ
Barber	***Dover Beach*, Op. 3** Sean Michael Plumb, baritone Caroline Robinson, organ
Demessieux	**Étude in C-sharp minor, Op. 5, No. 6 ("Octaves")**
Howells	**"De profundis clamavi ad te, Domine (Psalm 130, Verse 1)" from Psalm-preludes, Set 2**
Mozart	**Adagio and Allegro in F minor, K. 594** Thomas Sheehan, organ
Franck	**Choral No. 1 in E major** Patrick Kreeger, organ
Reubke	**Sonata in C minor ("Der 94. Psalm")** Bryan Anderson, organ

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CURTIS
INSTITUTE OF MUSIC

2011–12 WELLS FARGO FAMILY CONCERT SERIES

Sunday, February 19 at 2 and 4 p.m.
Field Concert Hall

AN OPERA ADVENTURE

Program to include:

"Amore o grillo" Giacomo Puccini
from *Madama Butterfly* (1858–1924)
Adam Frandsen, tenor

"Hurr, hopp, hopp, hopp" Engelbert Humperdinck
from *Hänsel und Gretel* (1854–1921)
Lauren Eberwein, mezzo-soprano

"Les oiseaux dans la charmille" Jacques Offenbach
from *Les Contes d'Hoffmann* (1819–80)
Alize Rozsnyai, soprano

"Vi ravviso, o luoghi ameni" Vincenzo Bellini
from *La sonnambula* (1801–35)
Brandon Cedel, bass-baritone

Reese Revak, piano

"Bella figlia dell'amore" Giuseppe Verdi
from *Rigoletto* (1813–1901)

Alize Rozsnyai, soprano
Lauren Eberwein, mezzo-soprano
Adam Frandsen, tenor
Brandon Cedel, bass-baritone
Reese Revak, piano

Questions and Closing Remarks

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Programs are professionally recorded for educational use and possible broadcast.

PERFORMERS

Brandon Cedel (Voice '10), from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Adam Frandsen, from Copenhagen, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Reese Revak, opera and voice coach

HOST

Mary Kinder Loiselle, director of community engagement and career development services

PRESENTED WITH THE SUPPORT OF

AUTOGRAPHS

THE CONSERVATORY PROJECT—CURTIS 20/21
Sunday, February 19, 2012, at 6 p.m.
John F. Kennedy Center for the Performing Arts/Terrace Theatre, Washington, D.C.

◆

Our Long War — David Ludwig ('01) (b. 1972)

Sarah Shafer, soprano
Rebecca Anderson, violin
Mikael Eliasen, piano

Contra mortem et tempus — George Rochberg ('48) (1918–2005)

Diondré McKinney, flute
Stanislav Chernyshev, clarinet
Ike See, violin
Andrew Hsu, piano

Light Refracted — Jennifer Higdon ('88) (b. 1962)

Inward
Outward

Stanislav Chernyshev, clarinet
Ike See, violin
Daniel Hanul Lee, viola
Sarah Rommel, cello
Ashley Hsu, piano

Eleven Echoes of Autumn (Echoes I) — George Crumb (b. 1929)

Eco 1: Fantastico
Eco 2: Languidamente, quasi lontano ("hauntingly")
Eco 3: Prestissimo—
Eco 4: Con bravura
Eco 5: Cadenza I (for Alto Flute)—
Eco 6: Cadenza II (for Violin)—
Eco 7: Cadenza III (for Clarinet)—
Eco 8: Feroce, violento
Eco 9: Serenamente, quasi lontano ("hauntingly")
Eco 10. Senza misura ("gently undulating")—
Eco 11: Adagio ("like a prayer"

Diondré McKinney, alto flute
Stanislav Chernyshev, clarinet
Barbora Kolářová. violin
Ashley Hsu, piano

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FORTY-NINTH STUDENT RECITAL
Organ Class Recital
Monday, February 20 at 8 p.m.
Field Concert Hall

◆

Prelude and Fugue in E-flat major, BWV 552 ("St. Anne") — Johann Sebastian Bach (1685–1750)
Caroline Robinson, organ

***Dover Beach*, Op. 3** — Samuel Barber ('34) (1910–81)
Sean Michael Plumb, baritone
Caroline Robinson, organ

Adagio and Allegro in F minor, K. 594 — Wolfgang Amadeus Mozart (1756–91)

"De profundis clamavi ad te, Domine (Psalm 130, Verse 1)" from Psalm-preludes, Set 2 — Herbert Howells (1892–1983)
Thomas Sheehan, organ

Étude in C-sharp minor, Op. 5, No. 6 ("Octaves") — Jeanne Demessieux (1921–68)

Thomas Sheehan, organ

INTERMISSION

Choral No. 1 in E major — César Franck (1822–90)

Patrick Kreeger, organ

Sonata in C minor ("Der 94. Psalm") — Julius Reubke (1834–58)

Bryan Anderson, organ

◆

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008.

Sean Michael Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

NEXT STUDENT RECITAL
Tuesday, February 21 at 8 p.m.
Field Concert Hall

Bloch	***Schelomo: Rhapsodie hébraïque*** Tessa Seymour, cello Andrew Hsu, piano
Sibelius	**Concerto in D minor, Op. 47** Barbora Kolářová, violin Jungeun Kim, piano
Tchaikovsky	**Concerto in D major, Op. 35** Marié Rossano, violin Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTIETH STUDENT RECITAL
Tuesday, February 21 at 8 p.m.
Field Concert Hall

◆

Schelomo: Rhapsodie hébraïque — Ernest Bloch (1880–1959)

Tessa Seymour, cello
Andrew Hsu, piano

Concerto in D minor, Op. 47 — Jean Sibelius (1865–1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

Barbora Kolářová, violin
Jungeun Kim, piano

INTERMISSION

Concerto in D major, Op. 35 Peter Ilich Tchaikovsky (1840–93)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Marié Rossano, violin
Jungeun Kim, piano

◆

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PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2007.

Marié Rossano, from Bellevue, Wash., is a student of Ida Kavafian and entered Curtis in 2011.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, February 22 at 8 p.m.
Graduation Recital: Rebecca Anderson, violin,
with Amy Jiaqi Yang, piano
Field Concert Hall

Beethoven	**Sonata No. 5 in F major, Op. 24 ("Spring")**
Messiaen	**Fantaisie**
Schumann	**Sonata No. 1 in A minor, Op. 105**
Sibelius	**Five Pieces, Op. 81**
	Rebecca Anderson, violin
	Amy Jiaqi Yang, piano ('06)
Ysaÿe	**Sonata in E minor, Op. 27, No. 4**
	Rebecca Anderson, violin

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FIRST STUDENT RECITAL
Graduation Recital—Rebecca Anderson, violin,
with Amy Jiaqi Yang, piano
Wednesday, February 22 at 8 p.m.
Field Concert Hall

◆

Sonata No. 5 in F major, Op. 24 Ludwig van Beethoven
("Spring") (1770–1827)
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Sonata No. 1 in A minor, Op. 105 Robert Schumann
Mit leidenschaftlichem Ausdruck (1810–56)
Allegretto
Lebhaft

Rebecca Anderson, violin
Amy Jiaqi Yang, piano

INTERMISSION

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858–1931)

Allemanda
Sarabande
Finale

Rebecca Anderson, violin

Five Pieces, Op. 81 — Jean Sibelius (1865–1957)

Mazurka
Rondino
Valse
Aubade
Menuetto

Fantaisie — Olivier Messiaen (1908–92)

Rebecca Anderson, violin
Amy Jiaqi Yang, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

◆

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008. She is the James and Betty Matarese Annual Fellow.

Amy Jiaqi Yang (Piano '06), staff pianist

NEXT STUDENT RECITAL
Friday, February 24 at 8 p.m.
Curtis Percussion Group
Field Concert Hall

Bartók **Sonata for Two Pianos and Percussion**
Andrew Hsu, piano
Amy Jiaqi Yang, piano ('06)
Yi Fei Fu, percussion
Michael Sparhuber, percussion

Gorosito/Alberto ***Seeds***
Tomasz Kowalczyk, percussion
Mari Yoshinaga, percussion

Reich ***Mallet Quartet***
Tomasz Kowalczyk, vibraphone
Mari Yoshinaga, vibraphone
Ted Babcock, marimba
Yi Fei Fu, marimba

Viñao ***Estudios de frontera***
Robert Van Sice, marimba
Mari Yoshinaga, marimba
Tomasz Kowalczyk, vibraphone
Ted Babcock, percussion
Yi Fei Fu, percussion

Xenakis ***Okho***
Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion
Michael Sparhuber, percussion

THIS WEEK AT CURTIS

Faculty Recital: Peter Wiley, cello, with Anna Polonsky, piano
Beethoven: Complete Works for Cello and Piano
Field Concert Hall

Part I: Saturday, February 25 at 8 p.m.

Beethoven

Sonata No. 1 in F major, Op. 5, No. 1
Sonata No. 4 in C major, Op. 102, No. 1
Sonata No. 5 in D major, Op. 102, No. 2
Variations on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45
Peter Wiley, cello ('74)
Anna Polonsky, piano ('99)

◆

Part II: Sunday, February 26 at 3 p.m.

Beethoven

Sonata No. 2 in G minor, Op. 5, No. 2
Sonata No. 3 in A major, Op. 69
Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*
Variations on "Ein Mädchen oder Weibchen" from Mozart's *Die Zauberflöte*, Op. 66
Peter Wiley, cello ('74)
Anna Polonsky, piano ('99)

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH PETER WILEY, CELLO,
AND ANNA POLONSKY, PIANO
Friday, February 24, 2012, at 10 a.m.
Field Concert Hall

◆

All-Beethoven Program

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770–1827)

Jeong-Hyoun Lee, cello
Alexander Ullman, piano

Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*

Will Chow, cello
Daniel Hsu, piano

Sonata No. 5 in D major, Op. 102, No. 2

Summer Hu, cello
Jenny Chen, piano

◆

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CLINICIANS

Peter Wiley, *cello*

Peter Wiley, a 1974 Curtis graduate, performs as a soloist and recitalist; is a founding member of Opus One, with pianist Anne-Marie McDermott and Curtis faculty members Ida Kavafian and Steven Tenenbom; and succeeded his teacher, David Soyer, as cellist of the Guarneri String Quartet.

With the Beaux Arts Trio from 1987 to 1998, Mr. Wiley has played at leading festivals, including the Marlboro Music Festival, for which he also tours and records. In 1986 he made his concerto debut at Carnegie Hall with the New York String Orchestra conducted by Alexander Schneider. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall.

Mr. Wiley entered the Curtis Institute of Music at age thirteen. At twenty he was named principal cello of the Cincinnati Symphony, after one year with the Pittsburgh Symphony.

Mr. Wiley teaches at the University of Maryland and Bard College Conservatory of Music and joined the faculty of the Curtis Institute of Music in 1996.

Anna Polonsky, *piano*

Anna Polonsky, a 1999 Curtis graduate, has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, and Shanghai quartets, and with Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, Anton Kuerti, Peter Wiley, and Fred Sherry. She is regularly invited to perform chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York

City.

Ms. Polonsky is a member of the Schumann Trio, with violist Michael Tree and clarinetist Anthony McGill. She also collaborates in a two-piano duo with her husband Orion Weiss. Ms. Polonsky, a Steinway artist, serves on the piano faculty of Vassar College, and holds degrees from the Curtis Institute of Music, where she studied under renowned pianist Peter Serkin, and the Juilliard School.

For more information visit www.annapolonsky.com.

PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS

Faculty Recital: Peter Wiley, cello, with Anna Polonsky, piano
Beethoven: Complete Works for Cello and Piano
Field Concert Hall

Part I: Saturday, February 25 at 8 p.m.

Beethoven

Sonata No. 1 in F major, Op. 5, No. 1
Sonata No. 4 in C major, Op. 102, No. 1
Sonata No. 5 in D major, Op. 102, No. 2
Variations on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45
Peter Wiley, cello ('74)
Anna Polonsky, piano ('99)

◆

Part II: Sunday, February 26 at 3 p.m.

Beethoven

Sonata No. 2 in G minor, Op. 5, No. 2
Sonata No. 3 in A major, Op. 69
Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*
Variations on "Ein Mädchen oder Weibchen" from Mozart's *Die Zauberflöte*, Op. 66
Peter Wiley, cello ('74)
Anna Polonsky, piano ('99)

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH EMANUEL AX, PIANO
Friday, February 24, 2012, at 4:30 p.m.
Field Concert Hall

◆

Twelve Études, Op. 25, selections — Frédéric Chopin (1810–49)

Alexander Ullman, piano

Sonata No. 30 in E major, Op. 109 — Ludwig van Beethoven (1770–1827)

Jiuming Shen, piano

Sonata No. 3 in B minor, Op. 58 — Chopin

Michelle Cann, piano

◆

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CLINICIAN

Emanuel Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the coveted Avery Fisher Prize. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia universities.

Highlights of Mr. Ax's season include return visits to the orchestras of Atlanta, Baltimore, Chicago, Cleveland, Los Angeles, New York, Pittsburgh, St. Louis, and Toronto. His European appearances include the Berlin and London philharmonics, Royal Concertgebouw, Bayerischer Rundfunk, Chamber Orchestra of Europe, and the Orchestre National de France.

Mr. Ax has been an exclusive Sony Classical recording artist since 1987. He won Grammys for the second and third volumes of his cycle of Haydn's piano sonatas and a series of recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano.

For more information visit www.emanuelax.com.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SECOND STUDENT RECITAL
Curtis Percussion Group
Friday, February 24 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

Mallet Quartet — Steve Reich (b. 1936)
Fast—
Slow—
Fast

Tomasz Kowalczyk, vibraphone
Mari Yoshinaga, vibraphone
Ted Babcock, marimba
Yi Fei Fu, marimba

Estudios de frontera — Alejandro Viñao (b. 1951)
Hommage to Nancarrow
Visita a la frontera

Robert Van Sice, marimba
Mari Yoshinaga, marimba
Tomasz Kowalczyk, vibraphone
Ted Babcock, percussion
Yi Fei Fu, percussion

Okho — Iannis Xenakis (1922–2001)

Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion
Michael Sparhuber, percussion

Seeds — Leonardo Gorosito / Rafael Alberto (dates unknown)

Tomasz Kowalczyk, percussion
Mari Yoshinaga, percussion

INTERMISSION

Sonata for Two Pianos and Percussion — Béla Bartók (1881–1945)

Assai lento—Allegro molto
Lento, ma non troppo
Allegro non troppo

Andrew Hsu, piano
Amy Jiaqi Yang, piano
Yi Fei Fu, percussion
Michael Sparhuber, percussion

◆

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

Tonight's program was prepared by Robert Van Sice.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Robert Van Sice, faculty

Amy Jiaqi Yang (Piano '06), staff pianist

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NEXT STUDENT RECITAL
Monday, February 27 at 8 p.m.
Graduation Recital: Ayane Kozasa, viola
Field Concert Hall

Brahms	**Zwei Gesänge, Op. 91**
	J'nai Bridges, mezzo-soprano
	Ayane Kozasa, viola
	Amy Jiaqi Yang, piano ('06)
Djupstrom	***Walimai***
Paganini	**Sonata per la Grand Viola, M.S. 70**
Schumann	***Märchenbilder*, Op. 113**
	Ayane Kozasa, viola
	Michael Djupstrom, piano (Composition '11)
Hindemith	**Sonata, Op. 25, No. 4**
Pärt	***Fratres***
	Ayane Kozasa, viola
	Amy Jiaqi Yang, piano ('06)

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CURTIS
INSTITUTE OF MUSIC

FACULTY RECITAL—PETER WILEY, CELLO,
WITH ANNA POLONSKY, PIANO
Beethoven: Complete Works for Cello and Piano, Part I
Saturday, February 25, 2012, at 8 p.m.
Field Concert Hall

◆

Sonata No. 1 in F major, Op. 5, No. 1 — Ludwig van Beethoven (1770–1827)
Adagio sostenuto—Allegro
Rondo: Allegro vivace

Sonata No. 4 in C major, Op. 102, No. 1
Andante—Allegro vivace
Adagio—Allegro vivace

INTERMISSION

Variations on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45

Sonata No. 5 in D major, Op. 102, No. 2
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro

Peter Wiley, cello
Anna Polonsky, piano

◆

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PERFORMERS

Peter Wiley, *cello*

Peter Wiley, a 1974 Curtis graduate, performs as a soloist and recitalist; is a founding member of Opus One, with pianist Anne-Marie McDermott and Curtis faculty members Ida Kavafian and Steven Tenenbom; and succeeded his teacher, David Soyer, as cellist of the Guarneri String Quartet.

With the Beaux Arts Trio from 1987 to 1998, Mr. Wiley has played at leading festivals, including the Marlboro Music Festival, for which he also tours and records. In 1986 he made his concerto debut at Carnegie Hall with the New York String Orchestra conducted by Alexander Schneider. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall.

Mr. Wiley entered the Curtis Institute of Music at age thirteen. At twenty he was named principal cello of the Cincinnati Symphony, after one year with the Pittsburgh Symphony.

Mr. Wiley teaches at the University of Maryland and Bard College Conservatory of Music and joined the faculty of the Curtis Institute of Music in 1996. At Curtis Mr. Wiley holds the Orlando Cole Chair in Cello Studies.

Anna Polonsky, *piano*

Anna Polonsky, a 1999 Curtis graduate, is widely in demand as a soloist and chamber musician. She has appeared as soloist with the Moscow Virtuosi, the Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, and Shanghai quartets, and with Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, Anton Kuerti, Peter Wiley, and Fred Sherry. She is regularly invited to perform chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York City.

Ms. Polonsky is a member of the Schumann Trio, with violist Michael Tree and clarinetist Anthony McGill. She also collaborates in a two-piano duo with her husband Orion Weiss. Ms. Polonsky, a Steinway artist, serves on the piano faculty of Vassar College, and holds degrees from the Curtis Institute of Music, where she studied under renowned pianist Peter Serkin, and the Juilliard School.

For more information visit www.annapolonsky.com.

NEXT FACULTY RECITAL
Sunday, February 26 at 3 p.m.
Faculty Recital: Peter Wiley, cello, with Anna Polonsky, piano
Beethoven: Complete Works for Cello and Piano, Part II
Field Concert Hall

Beethoven	**Sonata No. 2 in G minor, Op. 5, No. 2**
	Sonata No. 3 in A major, Op. 69
	Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*
	Variations on "Ein Mädchen oder Weibchen" from Mozart's *Die Zauberflöte*, Op. 66
	Peter Wiley, cello ('74)
	Anna Polonsky, piano ('99)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

FACULTY RECITAL—PETER WILEY, CELLO,
WITH ANNA POLONSKY, PIANO
Beethoven: Complete Works for Cello and Piano, Part II
Sunday, February 26, 2012, at 3 p.m.
Field Concert Hall

◆

Variations
on "Bei Männern, welche Liebe fühlen"
from Mozart's *Die Zauberflöte*, WoO 46

Ludwig van Beethoven
(1770–1827)

Sonata No. 2 in G minor, Op. 5, No. 2
Adagio sostenuto ed espressivo –
Allegro molto più tosto presto
Rondo: Allegro

Variations on "Ein Mädchen oder Weibchen"
from Mozart's *Die Zauberflöte*, Op. 66

Peter Wiley, cello
Anna Polonsky, piano

INTERMISSION

Sonata No. 3 in A major, Op. 69

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile—Allegro vivace

Peter Wiley, cello
Anna Polonsky, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Peter Wiley, *cello*

Peter Wiley, a 1974 Curtis graduate, performs as a soloist and recitalist; is a founding member of Opus One, with pianist Anne-Marie McDermott and Curtis faculty members Ida Kavafian and Steven Tenenbom; and succeeded his teacher, David Soyer, as cellist of the Guarneri String Quartet.

With the Beaux Arts Trio from 1987 to 1998, Mr. Wiley has played at leading festivals, including the Marlboro Music Festival, for which he also tours and records. In 1986 he made his concerto debut at Carnegie Hall with the New York String Orchestra conducted by Alexander Schneider. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall.

Mr. Wiley entered the Curtis Institute of Music at age thirteen. At twenty he was named principal cello of the Cincinnati Symphony, after one year with the Pittsburgh Symphony.

Mr. Wiley teaches at the University of Maryland and Bard College Conservatory of Music and joined the faculty of the Curtis Institute of

Music in 1996. At Curtis Mr. Wiley holds the Orlando Cole Chair in Cello Studies.

Anna Polonsky, *piano*

Anna Polonsky, a 1999 Curtis graduate, is widely in demand as a soloist and chamber musician. She has appeared as soloist with the Moscow Virtuosi, the Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, and Shanghai quartets, and with Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, Anton Kuerti, Peter Wiley, and Fred Sherry. She is regularly invited to perform chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York City.

Ms. Polonsky is a member of the Schumann Trio, with violist Michael Tree and clarinetist Anthony McGill. She also collaborates in a two-piano duo with her husband Orion Weiss. Ms. Polonsky, a Steinway artist, serves on the piano faculty of Vassar College, and holds degrees from the Curtis Institute of Music, where she studied under renowned pianist Peter Serkin, and the Juilliard School.

For more information visit www.annapolonsky.com.

NEXT WEEK AT CURTIS
Johannes Quartet Residency Recitals
Field Concert Hall

Part I: Wednesday, February 29 at 8 p.m.

Mozart	**Quartet in A major, K. 464** **Quartet in D major, K. 499 ("Hoffmeister")** **Quartet in F major, K. 590**

◆

Part II: Friday, March 2 at 8 p.m.

Mozart	**Quartet in B-flat major, K. 589** **Quintet in D major, K. 593** **Quintet in E-flat major, K. 614**

Visit www.curtis.edu for performer listings.

The Johannes Quartet—Soovin Kim, violin ('99); Jessica Lee ('01); Choong-Jin Chang, viola (Violin '92, Viola '94); and Peter Stumpf, cello ('85)—joins Curtis string students for a weeklong residency that features master classes, coachings, and recitals.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-THIRD STUDENT RECITAL
Graduation Recital—Ayane Kozasa, viola
Monday, February 27 at 8 p.m.
Field Concert Hall

◆

Fratres — Arvo Pärt (b. 1935)

Ayane Kozasa, viola
Amy Jiaqi Yang, piano

***Märchenbilder*, Op. 113** — Robert Schumann (1810–56)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Walimai — Michael Djupstrom ('11) (b. 1980)

Ayane Kozasa, viola
Michael Djupstrom, piano

INTERMISSION

Sonata per la Grand Viola, M.S. 70 — Nicolò Paganini (1782–1840)

Ayane Kozasa, viola
Michael Djupstrom, piano

Zwei Gesänge, Op. 91 — Johannes Brahms (1833–97)

Gestillte Sehnsucht
Geistliches Wiegenlied

J'nai Bridges, mezzo-soprano
Ayane Kozasa, viola
Amy Jiaqi Yang, piano

Sonata, Op. 25, No. 4 — Paul Hindemith (1895–1963)

Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Ayane Kozasa, viola
Amy Jiaqi Yang, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009. She is the George and Marie Hecksher Annual Fellow.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Michael Djupstrom (Composition '11)

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, February 28 at 8 p.m.
Field Concert Hall

Bartók — **Violin Concerto No. 2**
Luosha Fang, violin
Hugh Sung, piano ('90)

Mozart — **Concerto No. 5 in A major, K. 219**
Yu-Chien Tseng, violin
Jungeun Kim, piano

"Non so più cosa son, cosa faccio" from *Le nozze di Figaro*
"Parto, ma tu ben mio" from *La clemenza di Tito*
"Voi che sapete che cosa è amor" from *Le nozze di Figaro*
Lauren Eberwein, mezzo-soprano
Bonnie Wagner, piano

Paganini — **Caprice in A minor, Op. 1, No. 24, arranged by John Williams**
Jiyeon Kim, guitar

Walton — **Concerto for Violin and Orchestra**
Stephen Waarts, violin
Hugh Sung, piano ('90)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH THE JOHANNES QUARTET
Tuesday, February 28, 2012, at 10 a.m.
Field Concert Hall

◆

All-Mozart Program

Quartet in F major, K. 590 — Wolfgang Amadeus Mozart (1756–91)

Luosha Fang, violin
Nikki Chooi, violin
Ayane Kozasa, viola
Nathan Vickery, cello

Quartet in A major, K. 464

Nigel Armstrong, violin
Rebecca Anderson, violin
Daniel Hanul Lee, viola
Gabriel Cabezas, cello

Quartet in D major, K. 499 ("Hoffmeister")

Hsuan-Hao Hsu, violin
Yu-Ting Chen, violin
En-Chi Cheng, viola
Summer Hu, cello

◆

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CLINICIANS

"The passion and attack that characterize the best of quartet playing"
–*Philadelphia Inquirer*

The Johannes Quartet brings together the first American to win the Paganini Violin Competition in 24 years, Soovin Kim ('99); a Concert Artists Guild Competition winner, Jessica Lee ('01); principal viola of the Philadelphia Orchestra, Choong-Jin Chang (Violin '92, Viola '94); and principal cello of the Los Angeles Philharmonic, Peter Stumpf ('85). The quartet was forged at the Marlboro Music Festival in Vermont and shaped and mentored by the Guarneri String Quartet, whose style was influenced by the Budapest String Quartet decades before. In addition to recent broadcasts on *Performance Today* and *St. Paul Sunday* and a triumphant Carnegie Hall debut, the Johannes Quartet has had great successes with audiences and critics alike in Chicago, Philadelphia, and Washington, D.C., among other cities. *Time Out New York* wrote "These four phenomenal players are making a name for themselves as the next major standard-rep string quartet."

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2007.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS
Johannes Quartet Residency Recitals
Field Concert Hall

Part I: Wednesday, February 29 at 8 p.m.

Mozart **Quartet in A major, K. 464**
Quartet in D major, K. 499 ("Hoffmeister")
Quartet in F major, K. 590

◆

Part II: Friday, March 2 at 8 p.m.

Mozart **Quartet in B-flat major, K. 589**
Quintet in D major, K. 593
Quintet in E-flat major, K. 614

Visit www.curtis.edu for performer listings.

The Johannes Quartet—Soovin Kim, violin ('99); Jessica Lee ('01); Choong-Jin Chang, viola (Violin '92, Viola '94); and Peter Stumpf, cello ('85)—joins Curtis string students for a weeklong residency that features master classes, coachings, and recitals.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FOURTH STUDENT RECITAL
Tuesday, February 28 at 8 p.m.
Field Concert Hall

◆

Caprice in A minor for Violin, Op. 1, No. 24 — Nicolò Paganini (1782–1840)
arranged by John Williams

Jiyeon Kim, guitar

***Le nozze di Figaro*, selections** — Wolfgang Amadeus Mozart (1756–91)
"Non so più cosa son, cosa faccio"
"Voi che sapete che cosa è amor"

"Parto, ma tu ben mio" — Mozart
from *La clemenza di Tito*

Lauren Eberwein, mezzo-soprano
Bonnie Wagner, piano

Concerto No. 5 in A major, K. 219 — Mozart
Allegro aperto
Adagio
Rondeau: Tempo di menuetto

Yu-Chien Tseng, violin
Jungeun Kim, piano

Concerto for Violin and Orchestra — William Walton (1902–83)

Andante tranquillo
Presto capriccioso alla napolitana
Vivace

Stephen Waarts, violin
Hugh Sung, piano

INTERMISSION

Violin Concerto No. 2 — Béla Bartók (1881–1945)

Allegro non troppo
Andante tranquillo
Allegro molto

Luosha Fang, violin
Hugh Sung, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

Hugh Sung (Piano '90), collaborative pianist

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, February 29 at 8 p.m.
Johannes Quartet Residency Recital, Part I
Field Concert Hall

Mozart

Quartet in A major, K. 464
Nigel Armstrong, violin
Rebecca Anderson, violin
Daniel Hanul Lee, viola
Gabriel Cabezas, cello

Quartet in D major, K. 499 ("Hoffmeister")
Hsuan-Hao Hsu, violin
Yu-Ting Chen, violin
En-Chi Cheng, viola
Summer Hu, cello

Quartet in F major, K. 590
Luosha Fang, violin
Nikki Chooi, violin
Ayane Kozasa, viola
Nathan Vickery, cello

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-FIFTH STUDENT RECITAL
Johannes Quartet Residency Recital, Part I
Wednesday, February 29 at 8 p.m.
Field Concert Hall

◆

All-Mozart Program

Quartet in A major, K. 464 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Menuetto
Andante
Allegro

Nigel Armstrong, violin
Rebecca Anderson, violin
Daniel Hanul Lee, viola
Gabriel Cabezas, cello

Quartet in D major, K. 499 ("Hoffmeister")

Allegretto
Menuetto: Allegretto
Adagio
Allegro

Hsuan-Hao Hsu, violin
Yu-Ting Chen, violin
En-Chi Cheng, viola
Summer Hu, cello

INTERMISSION

Quartet in F major, K. 590

Allegro moderato
Andante
Menuetto: Allegretto
Allegro

Luosha Fang, violin
Nikki Chooi, violin
Ayane Kozasa, viola
Nathan Vickery, cello

◆

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◆

Tonight's program is part of a weeklong residency of master classes, coachings, and recitals led by the Johannes Quartet—Soovin Kim, violin ('99); Jessica Lee ('01); Choong-Jin Chang, viola (Violin '92, Viola '94); and Peter Stumpf, cello ('85).

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Nikki Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2007.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Friday, March 2 at 8 p.m.
Johannes Quartet Residency Recital, Part II
Field Concert Hall

Mozart

Quartet in B-flat major, K. 589
Johannes Quartet:
Soovin Kim, violin ('99)
Jessica Lee, violin ('01)
Choong-Jin Chang, viola (Violin '92, Viola '94)
Peter Stumpf, cello ('85)

Quintet in D major, K. 593
Soovin Kim, violin ('99)
Barbora Kolářová, violin
Jessica T. Chang, viola
Ren Martin-Doike, viola
Peter Stumpf, cello ('85)

Quintet in E-flat major, K. 614
Jessica Lee, violin ('01)
Katya Poplyansky, violin
Choong-Jin Chang, viola (Violin '92, Viola '94)
En-Chi Cheng, viola
Summer Hu, cello

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CURTIS
INSTITUTE OF MUSIC

CURTIS ON TOUR: NORTH AMERICAN TOUR
Friday, March 2, 2012, at 7 p.m.
Historic Asolo Theater, Sarasota, Fla.

◆

Oblivion — Astor Piazzolla (1921–92)
transcribed by Julien Labro

Nadir Khashimov, violin
Eric Han, cello
Jason Vieaux, guitar

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882–1967)
Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo lento—Presto

Nadir Khashimov, violin
Eric Han, cello

INTERMISSION

Red Trees, Wrinkled Cliffs — Tian Zhou ('05) (b. 1981)
Adagio amoroso
Vivo

Quartet in A minor, M.S. 42 — Nicolò Paganini (1782–1840)
Maestoso
Minuetto a canone: Andantino
Recitativo: Andante sostenuto con sentimento
Adagio cantabile
Rondo: Allegretto

Nadir Khashimov, violin
Roberto Díaz, viola
Eric Han, cello
Jason Vieaux, guitar

Photographic and recording equipment may not be used in the Historic Asolo Theater.

PERFORMERS

Nadir Khashimov, *violin*

Nadir Khashimov entered the Curtis Institute of Music in 2010 and studies with renowned violinists Shmuel Ashkenasi and Pamela Frank. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Khashimov is the William R. Stensrud Annual Fellow.

Mr. Khashimov's awards include: grand prize at the Yankelevitch International Violin Competition in Russia, second prize in the Blount Slawson Young Artist Competition and Fourth Paganini Moscow International Violin Competition, and second prize and the audience prize at the Pablo Sarasate International Violin Competition in Spain.

Mr. Khashimov has performed with many orchestras throughout the world, including the Philadelphia Orchestra, Moscow Philharmonic Orchestra, LaGrange (Ga.) and Moscow State symphony orchestras, and Orquesta Sinfónica de Navarra.

Roberto Díaz, *viola*

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music, where he holds the James and Betty Matarese Chair in Viola Studies.

Mr. Díaz has appeared as an orchestral soloist and recitalist in major cities around the globe and has worked with many of the leading conductors of our time. Roberto Díaz was principal violist of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Neville Marriner. Mr. Díaz is a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz. His recording of transcriptions by William Primrose with pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy.

Eric Han, *cello*

Eric Han entered the Curtis Institute of Music in 2009 and studies with Carter Brey, principal cello of the New York Philharmonic, and Peter Wiley, cello of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Han is the Mark E. Rubenstein Annual Fellow.

Mr. Han began cello studies at age seven and gave his first public performance at the age of ten in George Weston Recital Hall in Toronto. At age fifteen he made his orchestral debut with the Toronto Symphony Orchestra at Roy Thomson Hall. Mr. Han made his European debut with a twelve-concert tour in England, which included recitals at the Edinburgh International Festival, St. Martin-in-the-Fields, and Queen's Hall. As a chamber musician, Mr. Han has performed with Joseph Silverstein, Ani Kavafian, Paul Coletti, and members of the Altenberg Trio.

Jason Vieaux, *guitar*

Jason Vieaux has performed as a soloist with the Cleveland and Florida orchestras, Fort Worth and San Diego symphonies, and Chamber Orchestra of Philadelphia, among many others. His programs and collaborations for Music@Menlo, Strings Music Festival, Grand Teton Music Festival, Jupiter Chamber Players, and others have forged his reputation as a first-rate chamber musician. Mr. Vieaux has ten recordings to his credit and more to come under his multi-record deal with Azica Records.

Mr. Vieaux is the youngest first-prize winner in the history of the prestigious Guitar Foundation of America International Competition and a Naumburg International Guitar Competition prize winner. Mr. Vieaux began guitar studies at age eight with Jeremy Sparks, and continued his studies at the Cleveland Institute of Music with John Holmquist.

Mr. Vieaux is head of the Cleveland Institute of Music guitar

department and is also affiliated with Philadelphia-based Astral Artists. He joined the faculty of the Curtis Institute of Music in 2011.

The **Curtis Institute of Music** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 163 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach. This philosophy has produced an impressive number of notable artists since the school's founding in 1924, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.

The Curtis Institute of Music would like to give special thanks to the Curtis Sarasota Society Volunteer Committee for working tirelessly on behalf of Curtis's students and alumni in Sarasota.

Bobbi Lorry, interim chair
Gerri Aaron
Shirley Bookspan
Bobbie Cornell
Sally Feder
Marilyn Frank
Toni Alperin Goldberg
Vivien Kalvaria
June LeBell
Susan Newmark
Sally Yanowitz

For more information about Curtis, contact Leslie Jacobson Kaye: leslie.kaye@curtis.edu or (215) 717-3166.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SIXTH STUDENT RECITAL
Johannes Quartet Residency Recital, Part II
Friday, March 2 at 8 p.m.
Field Concert Hall

◆

All-Mozart Program

Quartet in B-flat major, K. 589 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Larghetto
Menuetto: Moderato
Allegro assai

Johannes Quartet:
Soovin Kim, violin
Jessica Lee, violin
Choong-Jin Chang, viola
Peter Stumpf, cello

Quintet in E-flat major, K. 614

Allegro di molto
Andante
Menuetto: Allegretto
Allegro

Jessica Lee, violin
Katya Poplyansky, violin
Choong-Jin Chang, viola
En-Chi Cheng, viola
Summer Hu, cello

INTERMISSION

Quintet in D major, K. 593

Larghetto—Allegro
Adagio
Menuetto: Allegretto
Allegro

Soovin Kim, violin
Barbora Kolářová, violin
Jessica T. Chang, viola
Ren Martin-Doike, viola
Peter Stumpf, cello

◆

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PERFORMERS

The Johannes Quartet brings together the first American to win the Paganini Violin Competition in 24 years, Soovin Kim ('99); a Concert Artists Guild Competition winner, Jessica Lee ('01); principal viola of the Philadelphia Orchestra, Choong-Jin Chang (Violin '92, Viola '94); and principal cello of the Los Angeles Philharmonic, Peter Stumpf ('85). The quartet was forged at the Marlboro Music Festival in Vermont and shaped and mentored by the Guarneri String Quartet, whose style was influenced by the Budapest String Quartet decades before. In addition to recent broadcasts on *Performance Today* and *St. Paul Sunday* and a triumphant Carnegie Hall debut, the Johannes Quartet has had great successes with audiences and critics alike in Chicago, Philadelphia, and Washington, D.C., among other cities. *Time Out New York* wrote "These four phenomenal players are making a name for themselves as the next major standard-rep string quartet."

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Barbora Kolářová, from Řevnice, Czech Republic, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2007.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Saturday, March 3 at 5:15 p.m.
Field Concert Hall

J. S. Bach	**Sonata No. 1 in G minor, BWV 1001** Zoë Martin-Doike, violin
Brahms	**Concerto in D major, Op. 77** Yiying Julia Li, violin Jungeun Kim, piano
Debussy	**Sonata in D minor** Jeong-Hyoun Lee, cello Jungeun Kim, piano
Tchaikovsky	**Concerto No. 1 in B-flat minor, Op. 23** Vivian Cheng, piano Andrew Hsu, piano accompaniment

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-SEVENTH STUDENT RECITAL
Saturday, March 3 at 5:15 p.m.
Field Concert Hall

◆

Sonata in D minor — Claude Debussy (1862–1918)
Prologue: Lent
Sérénade: Modérément animé—
Finale: Animé

Jeong-Hyoun Lee, cello
Jungeun Kim, piano

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685–1750)
Adagio
Fuga: Allegro
Siciliana
Presto

Zoë Martin-Doike, violin

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Yiying Julia Li, violin
Jungeun Kim, piano

INTERMISSION

Concerto No. 1 in B-flat minor, Op. 23 Peter Ilich Tchaikovsky (1840–93)

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo
Allegro con fuoco

Vivian Cheng, piano
Andrew Hsu, piano accompaniment

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Sunday, March 4 at 3 p.m.
Curtis 20/21: A Reciprocal Agreement
Gould Rehearsal Hall, Lenfest Hall

Crumb — ***Ancient Voices of Children***
Curtis Chamber Ensemble
Don Liuzzi, conductor

Higdon — ***Light Refracted***
Stanislav Chernyshev, clarinet
Ike See, violin ('08)
Daniel Hanul Lee, viola
Sarah Rommel, cello
Ashley Hsu, piano

Rochberg — ***Contra mortem et tempus***
Diondré McKinney, flute
Stanislav Chernyshev, clarinet
Ike See, violin ('08)
Andrew Hsu, piano

Weesner — ***Lift High, Reckon—Fly Low, Come Close***
Amalia Hall, violin
Nathan Vickery, cello
Andrew Hsu, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-EIGHTH STUDENT RECITAL
Curtis 20/21: A Reciprocal Agreement
David Ludwig, artistic director; Don Liuzzi, founder
Sunday, March 4 at 3 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

Lift High, Reckon—Fly Low, Come Close — Anna Weesner (b. 1965)

Amalia Hall, violin
Nathan Vickery, cello
Andrew Hsu, piano

Contra mortem et tempus — George Rochberg ('48) (1918–2005)

Diondré McKinney, flute
Stanislav Chernyshev, clarinet
Ike See, violin
Andrew Hsu, piano

Light Refracted — Jennifer Higdon ('88) (b. 1962)
Inward
Outward

Stanislav Chernyshev, clarinet
Ike See, violin
Daniel Hanul Lee, viola
Sarah Rommel, cello
Ashley Hsu, piano

INTERMISSION

Ancient Voices of Children — George Crumb (b. 1929)

El niño busca su voz
Dances of the Ancient Earth
Me he perdido muchas veces por el mar
¿De dónde vienes, amor, mi niño?
(Dance of the Sacred Life-Cycle)
Todas las tardes en Granada,
todas las tardes se muere un niño
Ghost Dance
Se ha llenado de luces mi corazón de seda

Anna Davidson, soprano
Troy Larsen, boy soprano
Alexandra von der Embse, oboe
Jordan Dodson, mandolin
Elizabeth White Clark, harp
Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion
Ted Babcock, percussion
Yi Fei Fu, percussion
Alexander Ullman, piano
Don Liuzzi, conductor

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Anna Davidson, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Jordan Dodson (Guitar), from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Troy Larsen, guest artist

Don Liuzzi, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL

Monday, March 5 at 8 p.m.
Field Concert Hall

Brahms	**Trio in A minor, Op. 114**
Hindemith	**Sonata for Viola and Piano, Op. 11, No. 4**
Mendelssohn	**Concerto in E minor, Op. 64**
Plog	**Trio for Brass**
R. Strauss	***Alphorn***

Visit www.curtis.edu for performer listings.

Programs are subject to change.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

FIFTY-NINTH STUDENT RECITAL
Monday, March 5 at 8 p.m.
Field Concert Hall

◆

Alphorn — Richard Strauss (1864–1949)

Lauren Eberwein, mezzo-soprano
Maureen Young, horn
Bonnie Wagner, piano

Trio for Brass — Anthony Plog (b. 1947)

Part I: Allegro vivace
Andante
Allegro moderato
Part II: Adagio
Allegro vivace

Sara Huebner, flügelhorn
Dana Cullen, horn
Brian Santero, trombone

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro molto appassionato—
Andante—Allegretto non troppo—
Allegro molto vivace

Lifan Zhu, violin
Jungeun Kim, piano

INTERMISSION

Sonata for Viola and Piano, Op. 11, No. 4 — Paul Hindemith (1895–1963)

Fantasie: Ruhig—
Thema mit Variationen: Ruhig und einfach wie ein Volkslied—
Finale (mit Variationen): Sehr lebhaft

Maia Cabeza, viola
Elena Jivaeva, piano

Trio in A minor, Op. 114 — Johannes Brahms (1833–97)

Allegro
Adagio
Andantino grazioso
Allegro

Samuel Boutris, clarinet
Arlen Hlusko, cello
Bryan Anderson, piano

◆

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COACHES

The R. Strauss and Plog trios were prepared by Jennifer Montone

The Brahms trio was prepared by Donald Montanaro.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

Bonnie Wagner, opera and voice coach

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NEXT STUDENT RECITAL
Tuesday, March 6 at 8 p.m.
Field Concert Hall

J. S. Bach	**Sonata No. 3 in C major, BWV 1005** Lifan Zhu, violin
Haydn	**Quartet in C major, Hob. III:32** Benjamin Beilman, violin Nigel Armstrong, violin Jessica T. Chang, viola Arlen Hlusko, cello
Schoenberg	***Verklärte Nacht*, Op. 4** Luosha Fang, violin Ye-Rang Kim, violin Daniel Hanul Lee, viola Sung Jin Lee, viola Sarah Rommel, cello Peter Wiley, cello ('74)

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTIETH STUDENT RECITAL
Tuesday, March 6 at 8 p.m.
Field Concert Hall

◆

Sonata No. 3 in C major, BWV 1005 — Johann Sebastian Bach (1685–1750)

Adagio
Fuga
Largo
Allegro assai

Lifan Zhu, violin

Quartet in C major, Hob. III:32 — Joseph Haydn (1732–1809)

Moderato
Capriccio: Adagio
Menuet: Allegretto
Fuga a quattro soggetti: Allegro

Benjamin Beilman, violin
Nigel Armstrong, violin
Jessica T. Chang, viola
Arlen Hlusko, cello

INTERMISSION

***Verklärte Nacht*, Op. 4** Arnold Schoenberg (1874–1951)

Luosha Fang, violin
Ye-Rang Kim, violin
Daniel Hanul Lee, viola
Sung Jin Lee, viola
Sarah Rommel, cello
Peter Wiley, cello

◆

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COACHES

The Haydn quartet was prepared by Steven Tenenbom.

The Schoenberg sextet was prepared by Peter Wiley.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Benjamin Beilman, from Ann Arbor, Mich., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2007.

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Arlen Hlusko, from Lowville, Ontario, Canada, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Peter Wiley (Cello '74), faculty

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NEXT STUDENT RECITAL
Wednesday, March 7 at 8 p.m.
Gary Hoffman Residency Recital
Field Concert Hall

Barber	**Sonata, Op. 6** Summer Hu, cello Alexander Ullman, piano
Brahms	**Sextet No. 2 in G major, Op. 36** Amalia Hall, violin Eunice Kim, violin Amanda Verner, viola Shuangshuang Liu, viola Gabriel Cabezas, cello Gary Hoffman, cello (guest artist)
Crumb	**Sonata for Solo Cello** Sarah Rommel, cello

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CURTIS
INSTITUTE OF MUSIC

2011-12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FIRST STUDENT RECITAL
Gary Hoffman Residency Recital
Wednesday, March 7 at 8 p.m.
Field Concert Hall

◆

Sonata for Solo Cello — George Crumb (b. 1929)
- Fantasia: Andante espressivo e con molto rubato
- Tema pastorale con variazioni
- Toccata: Largo e drammatico—Allegro vivace

Sarah Rommel, cello

Sonata, Op. 6 — Samuel Barber ('34) (1910–81)
- Allegro ma non troppo
- Adagio—Presto—Adagio
- Allegro appassionato

Summer Hu, cello
Alexander Ullman, piano

INTERMISSION

Sextet No. 2 in G major, Op. 36 — Johannes Brahms (1833–97)

Allegro non troppo
Scherzo: Allegro non troppo
Adagio
Poco allegro

Amalia Hall, violin
Eunice Kim, violin
Amanda Verner, viola
Shuangshuang Liu, viola
Gabriel Cabezas, cello
Gary Hoffman, cello

◆

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Tonight's program is part of a three-day residency—consisting of coachings, a master class, and a recital—led by Gary Hoffman.

PERFORMERS

Gary Hoffman gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. Mr. Hoffman is an artist member of the Chamber Music Society of Lincoln Center. He has appeared as a frequent soloist with the world's most noted orchestras, including the Baltimore, Chicago, London, Montréal, National, San Francisco, and Toronto symphony orchestras; English, Los Angeles, and Moscow chamber orchestras; the Orchestre National de France; the Orchestre de la Suisse Romande; and the Netherlands and Rotterdam philharmonics. Mr. Hoffman served on the faculty of the Indiana University Jacobs School of Music for eight years. Residing in Paris, he is an active recording artist with the BMG (RCA), Sony, EMI, and Le Chant du Monde labels. Mr. Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL
Friday, March 9 at 8 p.m.
Field Concert Hall

J. S. Bach — **Selections from *Das Wohltemperierte Klavier, Teil 2***
Jiuming Shen, piano

Haydn — **Quartet in F minor, Hob. III:35**
Zoë Martin-Doike, violin
Pamela Frank, violin ('89)
Ayane Kozasa, viola
Nathan Vickery, cello

Schoenberg — **Quartet No. 2, Op. 10**
Ilana Davidson, soprano ('92)
Rebecca Anderson, violin
Ida Kavafian, violin
Ayane Kozasa, viola
Jeong-Hyoun Lee, cello

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH THE CANADIAN BRASS
Friday, March 9, 2012, at 4 p.m.
Field Concert Hall

◆

Quintet No. 1, Op. 73 — Malcolm Arnold (1921–2006)

George Goad, trumpet
Sara Huebner, trumpet
Levente Varga, horn
Alexander Walden, trombone
Nathan Lodge, bass trombone

Laudes — Jan Bach (b. 1937)

Diana Wensley, trumpet
Kai Cataldo, trumpet
Katherine Jordan, horn
Patrick Montgomery, trombone
Pierrick Fournes, tuba

Four Outings for Brass — André Previn (b. 1929)

Nozomi Imamura, trumpet
George Goad, trumpet
Eric Huckins, horn
Alexander Walden, trombone
Pierrick Fournes, tuba

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

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CLINICIANS

With a discography of over 100 albums, an extensive worldwide touring schedule, and multiple television appearances, the Canadian Brass—Christopher Coletti and Brandon Ridenour, trumpets; Eric Reed, horn; Achilles Liarmakopoulos, trombone ('08); and founding member Chuck Daellenbach, tuba—is an important pioneer in bringing brass music to mass audiences everywhere.

The Canadian Brass is artist-in-residence at the University of Toronto and has created an innovative brass summer course at the Eastman School of Music. A vital part of its education outreach is its role as clinician for the Conn-Selmer Institute and exclusive artist for Conn-Selmer Musical Instruments, and its outreach and interaction with El Sistema, the acclaimed global music education program in Venezuela. In conjunction with the Hal Leonard Corporation, the Canadian Brass has also made available an extensive library of brass music and learning tools for performers of all levels.

For more information on the Brass visit www.canadianbrass.com. The Canadian Brass is represented by IMG Artists in New York.

PERFORMERS

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

Pierrick Fournes, from Aigues-Vives, France, is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2011.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Patrick Montgomery, from Ann Arbor, Mich., is a student of Nitzan Haroz and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Alexander Walden, from Titusville, Fla., is a student of Nitzan Haroz and entered Curtis in 2011.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SECOND STUDENT RECITAL
Friday, March 9 at 8 p.m.
Field Concert Hall

◆

***Das Wohltemperierte Klavier, Teil 2*, selections** — Johann Sebastian Bach (1685–1750)

Prelude and Fugue in F-sharp minor, BWV 883
Prelude and Fugue in G minor, BWV 885

Jiuming Shen, piano

Quartet in F minor, Hob. III:35 — Joseph Haydn (1732–1809)

Moderato
Menuet
Adagio
Finale: Fuga a due soggetti

Zoë Martin-Doike, violin
Pamela Frank, violin
Ayane Kozasa, viola
Nathan Vickery, cello

INTERMISSION

Quartet No. 2, Op. 10 — Arnold Schoenberg (1874–1951)

Mäßig
Sehr rasch
Litanei
Entrückung

Rebecca Anderson, violin
Ida Kavafian, violin
Ayane Kozasa, viola
Jeong-Hyoun Lee, cello
Ilana Davidson, soprano

◆

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COACHES

The Haydn quartet was prepared by Pamela Frank.

The Schoenberg quartet was prepared by Ida Kavafian.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Ilana Davidson (Opera '92)

Pamela Frank (Violin '89), faculty

Ida Kavafian, faculty

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Saturday, March 10 at 8 p.m.
Curtis Composers with the Curtis Symphony Orchestra
Gould Rehearsal Hall, Lenfest Hall

Katerina Kramarchuk ***Sospiro***
Gabriella Smith ***Tidalwave Kitchen***
Curtis Symphony Orchestra
Vinay Parameswaran, conductor

Thomas Oltarzewski ***Christmas Eve***
Tim Woos ***Homeward***
Curtis Symphony Orchestra
Kensho Watanabe, conductor

Daniel Temkin ***Take to the Skies***
Curtis Symphony Orchestra
Lio Kuokman, conductor ('09)

Limited seating available

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-THIRD STUDENT RECITAL
Curtis Composers with the Curtis Symphony Orchestra
Saturday, March 10 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

Sospiro — Katerina Kramarchuk (b. 1988)

Curtis Symphony Orchestra
Vinay Parameswaran, conductor

Take to the Skies — Daniel Temkin (b. 1986)

Takeoff—Daydreaming in the Clouds—
Cornfields—Towards Expansive Horizons
Curtis Symphony Orchestra
Lio Kuokman, conductor

Homeward — Tim Woos (b. 1992)

Christmas Eve — Thomas Oltarzewski (b. 1988)

Curtis Symphony Orchestra
Kensho Watanabe, conductor

Tidalwave Kitchen — Gabriella Smith (b. 1991)

Curtis Symphony Orchestra
Vinay Parameswaran, conductor

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Gould Rehearsal Hall.
Recitals are professionally recorded for educational use and possible broadcast.

◆

COMPOSERS

Katerina Kramarchuk, from Kishinev, Moldova, is a student of David Ludwig and entered Curtis in 2010.

Thomas Oltarzewski, from Toms River, N.J., is a student of David Ludwig and entered Curtis in 2011.

Gabriella Smith, from El Cerrito, Calif., is a student of Jennifer Higdon and entered Curtis in 2009.

Daniel Temkin, from East Brunswick, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

Tim Woos, from New Haven, Vt., is a student of Richard Danielpour and entered Curtis in 2010.

CONDUCTORS

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Lio Kuokman (Conducting '09), staff pianist

CURTIS SYMPHONY ORCHESTRA

Violin

Anastasia Agapova
Rebecca Anderson
Nigel Armstrong
Maia Cabeza
Yu-Ting Chen
Jung Min Choi
Aaron Timothy Chooi
Luosha Fang
Amalia Hall
Hsuan-Hao Hsu
Choha Kim
Eunice Kim
Jeoung-Yin Kim
Ye-Rang Kim
Justine Lamb-Budge
Richard Lin
Zoë Martin-Doike
Katya Poplyansky
Ike See
Ji-Won Song
Yu-Chien Tseng
Lifan Zhu

Viola

Jessica T. Chang
Ye Jin Kim
Ayane Kozasa
Daniel Hanul Lee
Sung Jin Lee
Shuangshuang Liu
Ren Martin-Doike
Hyeri Shin

Cello

Gabriel Cabezas
John-Henry Crawford
Arlen Hlusko
Summer Hu
Jeong-Hyoun Lee
Tessa Seymour
Xin Shi
Nathan Vickery

Double Bass

Xavier Foley
Alexander Jacobsen
Nathan Paer
Rex Surany
Nathaniel West

CURTIS SYMPHONY ORCHESTRA, cont'd

Flute
Diondré McKinney
Patrick Williams
Moonyoung Yoon
Bile Zhang

Oboe
Corbin Stair
Alexandra von der Embse
Alexander Vvedenskiy
Beverly Wang

Clarinet
Samuel Boutris
Stanislav Chernyshev
Hongmin Fan
Guangyao Xue

Bassoon
Brigid Babbish
Keith Buncke
Catherine Chen
Wade Coufal
Julia Harguindey

Horn
Sarah Boxmeyer
Dana Cullen
Eric Huckins
Katherine Jordan
Levente Varga
Maureen Young

Trumpet
Kai Cataldo
George Goad
Sara Huebner
Nozomi Imamura
Diana Wensley

Trombone
Nathan Lodge
Patrick Montgomery
Brian Santero
Alexander Walden

Tuba
Pierrick Fournes

Timpani and Percussion
Ted Babcock
Yi Fei Fu
Tomasz Kowalczyk
Michael Sparhuber
Mari Yoshinaga

Harp
Danyi Xia

Keyboard
Andrew Hsu

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FOURTH STUDENT RECITAL
Monday, March 12 at 5:15 p.m.
Field Concert Hall

◆

"Tango" Efrem Zimbalist
from *Sarasateana* for Violin (1889–1985)
arranged by William Primrose

Ren Martin-Doike, viola
Elena Jivaeva, piano

Sonata in A major, D. 959 Franz Schubert
(1797–1828)

Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

Xiaohui Yang, piano

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, March 12 at 8 p.m.
Field Concert Hall

Beethoven	**Sonata No. 21 in C major, Op. 53 ("Waldstein")** Daniel Hsu, piano
Brahms	**Concerto in D major, Op. 77** Jung Min Choi, violin Jungeun Kim, piano
Paganini	**Selections from Caprices, Op. 1** Yu-Chien Tseng, violin
Tartini	**Sonata in G minor ("Devil's Trill"), edited by Fritz Kreisler** Yu-Chien Tseng, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS WEEK AT CURTIS

Wednesday, March 14 at 7:30 p.m.
Friday, March 16 at 8 p.m.
Sunday, March 18 at 2:30 p.m.
Curtis Opera Theatre: *Elegy for Young Lovers* by Hans Werner Henze
Perelman Theater at the Kimmel Center

Aurora Series for Chamber Opera at the Perelman Theater

Presented in association with the Opera Company of Philadelphia and the Kimmel Center for the Performing Arts

George Manahan, conductor
Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in English with supertitles

This production made possible, in part, through the support of the Horace W. Goldsmith Foundation, the William Penn Foundation, and the National Endowment for the Arts.

Tickets: $50–$130; www.ticketphiladelphia.org or (215) 893-1999

Aurora Series for Chamber Opera

Elegy for Young Lovers

Curtis Opera Theatre, in association with the
Opera Company of Philadelphia and
The Kimmel Center for the Performing Arts

Final Dress Rehearsals
Monday, March 12, 2012 at 7:30 p.m. | Perelman Theater
Tuesday, March 13, 2012 at 7:30 p.m. | Perelman Theater

Music by Hans Werner Henze
Text by W. H. Auden and Chester Kallman

Curtis Opera Theatre
Curtis Symphony Orchestra

George Manahan, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer
Jacob A. Climer, costume designer
Allen Hahn, lighting designer
Ashley L. Ryan, hair and makeup designer

This program will run approximately three hours, including two 20-minute intermissions.

Projected titles provided by arrangement with Bayshore Opera Translations. Transcription by Lindley L. Becker.

This production made possible, in part, through the support of the Horace W. Goldsmith Foundation, the William Penn Foundation, and the National Endowment for the Arts.

Cast

	March 12	March 13
Gregor Mittenhofer	Julian Arsenault	Jarrett Ott
Dr. Wilhelm Reischmann	Andrew Bogard	Joseph Barron
Toni Reischmann	Joshua Stewart	Joshua Stewart
Elizabeth Zimmer	Sarah Shafer	Sarah Shafer
Carolina von Kirchstetten	Jazimina MacNeil	J'nai Bridges
Hilda Mack	Anna Davidson	Alize Rozsnyai
Joseph Mauer	Thomas Shivone	Thomas Shivone

Production Credits

Assistant Conductor	Vinay Parameswaran
Assistant to the Stage Director	Jordan Fein
Assistant to the Set Designer	Michael Simmons
Assistant Lighting Designer	David Todaro
Musical Preparation	Lisa Keller, Susan Nowicki, Donald St. Pierre, Bonnie Wagner
Rehearsal Pianists	Lisa Keller, Reese Revak
Stage Manager	Wesley Reid
Assistant Stage Manager	Asaki Kuruma
Resident Wardrobe Supervisor	Kat O'Brien
Projected Title Operator	Tim Ribchester
Scenery Construction and Installation	Proof Productions, Inc.

Synopsis

Act 1

The famous poet Gregor Mittenhofer is visiting Hilda Mack's alpine inn, accompanied by his secretary Carolina Gräfin von Kirchstetten, his young lover Elisabeth Zimmer, and his old friend Dr. Wilhelm Reischmann, who has brought his son Toni. The tormented Hilda—who awaits the return of her husband forty years after he went mountain climbing in a snowstorm never to return—has visions that inspire Mittenhofer's poetry. Today she sings of a pair of doomed lovers.

Carolina hands Mittenhofer several reviews of his poems. He rages against the critics, then reduces Carolina to tears when he discovers a mistake in her transcription of one of his poems. Meanwhile Hilda warns Elisabeth of imminent danger and begs her to flee. Josef Mauer, a mountain guide, enters and announces that the body of Hilda's husband has finally been found.

Act 2

Mittenhofer discovers that Toni and Elisabeth have fallen in love and artfully woos Elisabeth back. She agrees to end her brief dalliance, but Toni becomes angry, blaming Mittenhofer for her change of attitude. Dr. Reischmann gives his blessing to the young lovers. Mittenhofer appears to acquiesce, but when they all leave, he explodes in a bitter fit of rage.

Act 3

In the morning, Toni and Elisabeth decide to go mountain climbing, unaware that a storm is approaching. Mauer enters the inn to see if anyone is out and needs to be rescued. Mittenhofer lies and says no. Toni and Elisabeth are trapped in the blizzard. Realizing they are doomed, they imagine that they are an older couple looking back at forty years together; then they die.

Later, Mittenhofer is in Vienna at a celebration of his sixtieth birthday. In an act of dark irony, he reads his recent poem, "Elegy for Young Lovers," which he has dedicated to "the memory of a brave and beautiful young couple."

Program Notes

As much as any other composer working in the past 75 years, Hans Werner Henze is an artist of his times and environment. The influences on his output have ranged from the monstrosity of Nazism he encountered in his youth in Germany, to the beautiful rhythms and hores of his adopted home, Italy, in the hills of Tuscany.

Henze began his career in the smoldering wasteland of postwar Europe. Ardent young composers of the time rejected tonality as epitomized by the bloated pomposity of Wagner and other high Romantics, hearing in it the very soundtrack of fascism. Schoenberg's twelve-tone system, which had gone dormant during the war years, was suddenly the only way to make music. Pierre Boulez famously declared that "anyone who hasn't experienced the necessity of the serial language is useless!"

Yet it was precisely such strident politicization of art that, ironically, evoked fascism for Henze, and it ultimately drove the composer away from doctrinaire serialism by the mid-1950s. He never rejected the often dissonant, polytonal harmonic style that is the lingua franca of the Modern era. But he suffused it with an affectionate homage to German expressionism, in the manner of Berg and some of the extravagantly textured early works of Richard Strauss, and even a broader historicism that hearkens back to Monteverdi and the very origins of opera. Henze is also known to greatly revere Mozart; according to a profile by the music critic Joan Peyser, he has said that he had the score of *The Marriage of Figaro* open while writing *Elegy for Young Lovers*.

Henze completed *Elegy for Young Lovers* in 1961, at the height of this new phase of his career. Later the composer would become politically active, embracing the socialist fervor of the 1960s protest movements and incorporating advocacy into his music; but this opera follows a more traditional narrative, vividly exploring human relationships with the kind of subtlety and quiet anguish that we associate with Ibsen and Chekhov. This strong literary sensibility is greatly enhanced by Henze's choice of librettists, W. H. Auden and Chester Kallman, the same team that collaborated with Stravinsky for *The Rake's Progress*.

If it is true, as Henze has stated, that his work in this period of his life was largely autobiographical, then *Elegy for Young Lovers* presents us with a conundrum, because the opera's protagonist, the poet Gregor Mittenhofer, is something of a monster. It is an unusual portrait of a poet, emphasizing the egoism and manipulative tendencies in interpersonal affairs that come naturally to the solitary artist.

In contrast, Henze is deeply admired among contemporary composers as a generous and gentle soul. If there is anything of his own personality in the character of Mittenhofer, it is perhaps the realization that evil lurks in the hearts of all of us—an insight that Henze would have acquired by firsthand observation at any number of points in his long and rich life.

—Peter Burwasser

Curtis Symphony Orchestra

Violin
Zoë Martin-Doike
Mitchell Family Annual Fellow

Justine Lamb-Budge
Merck Annual Fellow

Viola
Daniel Hanul Lee
Ruth and Eugene Helmer Fellow

Cello
Gabriel Cabezas
Bobby Ellen Kimbel, Ph.D., Annual Fellow

Double Bass
Timothy Dilenschneider
Edwin B. Garrigues Annual Fellow

Flute
Diondré McKinney
Harry L. and Cecilia F. Slavin Fellow

Patrick Williams
Gerry and Marguerite Lenfest Fellow

Oboe
Samuel Nemec
Leo Model Foundation Annual Fellow

Clarinet
Samuel Boutris
Arthur and Hilda Stander Fellow

Saxophone
Samuel Lorber
Guest Artist

Bassoon
Wade Coufal
Edwin B. Garrigues Annual Fellow

Horn
Levente Varga
Stefany and Simon Bergson Annual Fellow

Trumpet
Diana Wensley

Trombone
Patrick Montgomery
Robert Montgomery Scott Fellow

Timpani and Percussion
Ted Babcock
Susan Dewar DeCamp Annual Fellow

Yi Fei Fu
Elaine and Joseph A. Camarda Annual Fellow

Tomasz Kowalczyk
Consular Corps Association of Philadelphia Annual Fellow

Patrick Pastella
Class of 2007

Michael Sparhuber
Abigail Rebecca Zubrow Cohen Memorial Fellow

Mari Yoshinaga
Emily W. Sunstein Annual Fellow

Harp
JiHyun Wu
Marilyn Costello Memorial Fellow

Guitar
Jordan Dodson

Mandolin
Jiyeon Kim
John J. Medveckis Annual Fellow

Keyboard
Susan Nowicki
Curtis Faculty

Bonnie Wagner
Curtis Faculty

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-FIFTH STUDENT RECITAL
Monday, March 12 at 8 p.m.
Field Concert Hall

◆

Caprices, Op. 1, selections — Nicolò Paganini (1782–1840)
No. 2 in B minor: Moderato
No. 11 in C major: Andante
Yu-Chien Tseng, violin

Sonata in G minor ("Devil's Trill") — Giuseppe Tartini (1692–1770)
edited by Fritz Kreisler
Larghetto
Allegro energico
Grave—Allegro assai
Yu-Chien Tseng, violin
Jungeun Kim, piano

Sonata No. 21 in C major, Op. 53 ("Waldstein") — Ludwig van Beethoven (1770–1827)
Allegro con brio
Introduzione: Adagio molto—
Rondo: Allegretto moderato
Daniel Hsu, piano

INTERMISSION

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Jung Min Choi, violin
Jungeun Kim, piano

◆

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◆

PERFORMERS

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, March 13 at 5:15 p.m.
Field Concert Hall

Berkeley	**Sonatina, Op. 52, No. 1**
Sor	**Sicilienne and March from *Trois pièces de société*, Op. 33** Jiyeon Kim, guitar
Bourgeois	**Concerto for Trombone, Op. 114** Patrick Montgomery, trombone Jungeun Kim, piano
Brahms	**Sonata No. 1 in E minor for Cello, Op. 38** Timothy Dilenschneider, double bass Jungeun Kim, piano

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THIS WEEK AT CURTIS

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Friday, March 16 at 8 p.m.
Sunday, March 18 at 2:30 p.m.
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Perelman Theater at the Kimmel Center

Aurora Series for Chamber Opera at the Perelman Theater

Presented in association with the Opera Company of Philadelphia and the Kimmel Center for the Performing Arts

George Manahan, conductor
Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in English with supertitles

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SIXTH STUDENT RECITAL
Tuesday, March 13 at 5:15 p.m.
Field Concert Hall

◆

Concerto for Trombone, Op. 114 — Derek Bourgeois (b. 1941)
Allegro
Adagio
Presto

Patrick Montgomery, trombone
Jungeun Kim, piano

Sicilienne and March from *Trois pièces de société*, Op. 33 — Fernando Sor (1778–1839)

Sonatina, Op. 52, No. 1 — Lennox Berkeley (1903–89)
Allegretto
Lento
Rondo: Allegro non troppo

Jiyeon Kim, guitar

Sonata No. 1 in E minor for Cello, Op. 38 Johannes Brahms (1833–97)

Allegro non troppo
Allegretto quasi menuetto
Allegro

Timothy Dilenschneider, double bass
Jungeun Kim, piano

◆

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◆

PERFORMERS

Timothy Dilenschneider, from Glenmoore, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Patrick Montgomery, from Ann Arbor, Mich., is a student of Nitzan Haroz and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, March 13 at 8 p.m.
Field Concert Hall

Chopin	**Twelve Études, Op. 25** Alexander Ullman, piano
Dvořák	**Quintet in E-flat major, Op. 97** Ji-Won Song, violin Stephen Waarts, violin Ye Jin Kim, viola Marvin Moon, viola ('03) Youna Choi, cello
Leshnoff	***Three-Minute Chaconne*** Jung Min Choi, violin
Tchaikovsky	**Concerto in D major, Op. 35** Zeyu Victor Li, violin Jungeun Kim, piano

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Perelman Theater at the Kimmel Center

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George Manahan, conductor
Chas Rader-Shieber, stage director

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-SEVENTH STUDENT RECITAL
Tuesday, March 13 at 8 p.m.
Field Concert Hall

◆

Three-Minute Chaconne — Jonathan Leshnoff (b. 1973)

Jung Min Choi, violin

Twelve Études, Op. 25 — Frédéric Chopin (1810–49)

No. 1 in A-flat major: Allegro sostenuto
No. 2 in F minor: Presto
No. 3 in F major: Allegro
No. 4 in A minor: Agitato
No. 5 in E minor: Vivace
No. 6 in G-sharp minor: Allegro
No. 7 in C-sharp minor: Lento
No. 8 in D-flat major: Vivace
No. 9 in G-flat major: Allegro assai
No. 10 in B minor: Allegro con fuoco
No. 11 in A minor: Lento
No. 12 in C minor: Allegro molto con fuoco

Alexander Ullman, piano

Concerto in D major, Op. 35 — Peter Ilich Tchaikovsky (1840–93)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Zeyu Victor Li, violin
Jungeun Kim, piano

INTERMISSION

Quintet in E-flat major, Op. 97 — Antonín Dvořák (1841–1904)

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Ji-Won Song, violin
Stephen Waarts, violin
Ye Jin Kim, viola
Marvin Moon, viola
Youna Choi, cello

◆

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Dvořák quintet was prepared by Steven Tenenbom.

PERFORMERS

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Ye Jin Kim, from Seoul, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2011.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

Marvin Moon (Viola '03)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, March 14 at 8 p.m.
Field Concert Hall

J. S. Bach	**Suite No. 1 in G major for Violoncello, BWV 1007** Hyeri Shin, viola
Bruch	**Romance in F major, Op. 85** Hyeri Shin, viola Elena Jivaeva, piano
Corelli	**Sonata in D minor, Op. 5, No. 12 ("La folia")**
Prokofiev	**Sonata in D major, Op. 94bis** Richard Lin, violin Jungeun Kim, piano
Duvernoy	**Nocturne No. 1** Sarah Boxmeyer, horn Elizabeth White Clark, harp
Fauré	**Sonata No. 1 in A major, Op. 13** Jung Min Choi, violin Qing Jiang, piano (guest artist)

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Aurora Series for Chamber Opera

Elegy for Young Lovers

Curtis Opera Theatre, in association with the Opera Company of Philadelphia and The Kimmel Center for the Performing Arts

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George Manahan, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer
Jacob A. Climer, costume designer
Allen Hahn, lighting designer
Ashley L. Ryan, hair and makeup designer

CAST	MARCH 14 & 18	MARCH 16
Gregor Mittenhofer	Julian Arsenault	Jarrett Ott
Dr. Wilhelm Reischmann	Andrew Bogard	Joseph Barron
Toni Reischmann	Joshua Stewart	Joshua Stewart
Elizabeth Zimmer	Sarah Shafer	Sarah Shafer
Carolina von Kirchstetten	Jazimina MacNeil	J'nai Bridges
Hilda Mack	Anna Davidson	Alize Rozsnyai
Joseph Mauer	Thomas Shivone	Thomas Shivone

ABOUT THE ARTISTS

Ashley L. Ryan (hair and makeup design) has recently designed makeup for *How to Succeed in Business without Really Trying*; *Bonnie and Clyde*; *On a Clear Day*; *Whipping Man*; *Born Yesterday*; *Elling*; *Promises, Promises*; *Next to Normal*; and *Million Dollar Quartet* on Broadway. She has built wigs for the Broadway productions of *Addams Family*; *Promises, Promises*; *Sondheim on Sondheim*; *A View from the Bridge*; *Wicked*; *Waiting for Godot*; *Cyrano*; and *Sunday in the Park with George*. Ms. Ryan is the makeup and wig designer at Opera Theatre of St. Louis; her other opera design credits include the Metropolitan Opera, and the opera companies of Santa Fe, Omaha, and Minnesota.

Curtis Opera Theatre

Julian Arsenault (Gregor Mittenhofer—March 14 and 18), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Filiberto), *Les Mamelles de Tirésias* (Director), and *La Tragédie de Carmen* (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Joseph Barron (Dr. Wilhelm Reischmann—March 16), from Pittsburgh, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Chorus), *Idomeneo* (Voice of Neptune), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Gaudenzio), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Bartolo), *Antony and Cleopatra* (Enobarbus, Soothsayer), *La sonnambula* (Rodolfo), *The Rake's Progress* (Trulove), *Il viaggio a Reims* (Don Prudenzio), *Wozzeck* (Handwerksbursch 1), *Impressions of Pelléas* (Arkel), and *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Opera Company of Philadelphia, Glimmerglass Opera, Santa Fe Opera, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North. He is a 2011 winner of the Metropolitan Opera National Council Auditions.

Andrew Bogard (Dr. Wilhelm Reischmann—March 14 and 18), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Méphistophélès) for the Curtis Opera Theatre; *Midsummer Night's Dream* (Peter Quince) and *Long Christmas Dinner* (Cousin Brandon) at the Juilliard School; and *Gianni Schicchi* (Simone), *The Crucible* (Reverend Hale), *La Bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at the Chautauqua Institution.

J'nai Bridges (Carolina von Kirchstetten—March 16), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Faust* (Chorus), *Idomeneo* (Idamante), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Iras), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Opera North; and performances with the Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau.

Anna Davidson (Hilda Mack—March 14 and 18), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Chorus), *Miss Donnithorne's Maggot* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Rooster, Jay), *Il Signor Bruschino* (Sofia), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Jazimina MacNeil (Carolina von Kirchstetten—March 14 and 18), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Siébel), *Idomeneo* (Idamante), *The Cunning Little Vixen* (Dog), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Jarrett Ott (Gregor Mittenhofer—March 16), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution; soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's *Messiah* and Orff's *Carmina Burana*.

Alize Rozsnyai (Hilda Mack—March 16), from San Diego, is a soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *Faust* (Chorus), *Apollo e Dafne* (title role), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Lead Hen, Chorus), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and Aspen Music Festival and School; and, as a soloist, with the Brentwood-Westwood Symphony Orchestra, Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Sarah Shafer (Elizabeth Zimmer), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: *Idomeneo* (Ilia), *The Cunning Little Vixen* (Woodpecker, Hen, Chorus), *Il Signor Bruschino* (Sofia), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (Modestina), *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (Ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Joseph Mauer), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Faust* (Chorus), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's *Messiah* with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Joshua Stewart (Toni Reischmann), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Faust* (Chorus), *Idomeneo* (title role), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Husband), *Il barbiere di Siviglia* (Count Almaviva), *Antony and Cleopatra* (Caesar, Messenger), *La sonnambula* (Chorus), *The Rake's Progress* (Tom Rakewell), *Il viaggio a Reims* (Conte di Libenskof), *Wozzeck* (Hauptmann), *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; soloist with the Master Chorale of South Florida and Westminster Williamson Voices; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

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Assistant to the Set Designer	Michael Simmons
Assistant Lighting Designer	David Todaro
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Rehearsal Pianists	Lisa Keller, Reese Revak
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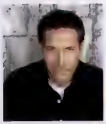

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The use of cameras and recording equipment is prohibited during performances. As a courtesy to the performers and fellow audience members, please turn off all beepers, watch alarms and cellular phones. Latecomers and those who leave the concert hall during the performance will be seated at appropriate intervals.

Kimmel Center for the Performing Arts

Lights up

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Dear Friends,

Whether you're joining us for the first time or you've been gracing our halls since the building opened ten years ago, we are thrilled to share this creative experience with you – welcome. 2012 has already brought us everything from Broadway blockbusters and hilarious comedians to virtuosic orchestral and jazz performances. And the calendar continues to expand! We've recently added a variety of engagements including **The Fresh Beat Band, Wynton Marsalis, Feist,** and even William Shatner's one-man show: ***Shatner's World!***

We are also pleased to announce that after stirring previews in several community settings ***Can You Hear God Crying?*** has been scheduled to open our 2012/13 season. We are joining hands with our partners at Art Sanctuary, Dirk Brossé and the Chamber Orchestra of Philadelphia, and Enon Tabernacle Mass Choir for this collaborative project spearheaded by the Kimmel Center. The work's soulful score was composed by award-winning trumpeter Hannibal Lokumbe and was commissioned in honor of our 10th Anniversary.

If you are a fan of Philadelphia's musical talent, don't forget to join us every Saturday starting at 6pm for free performances **Live from the Plaza Stage.** An integral part of our mission is to provide a performance and gathering space for the community and our *Free at the Kimmel* series supports up-and-coming artists, shines a spotlight on local and regional talent, and provides a meeting space for arts-lovers of multiple generations. So grab a few friends, enjoy a drink special from the PECO Bar, and enjoy! (You can view the entire list of free programs at kimmelcenter.org/free)

One other note…
You may have noticed the construction activity at the Kimmel Center. We are currently in the process of renovating the **Dorrance H. Hamilton Rooftop Garden**. These renovations, designed by the award-winning Philadelphia firm BLTa, include new features that will create a thermally and acoustically isolated space perfect for events, performances, and rentals. Summer brides will be thrilled that the advance climate control system will keep the garden comfortable and cool, without intruding upon the stunning sky-view. This construction is slated for completion this summer and we look forward to welcoming you back into the space!

2012 has been spectacular thus far and it is exciting for us to share these latest developments, programs, and plans with you. There is so much to look forward to! But for now… sit back and enjoy the show.

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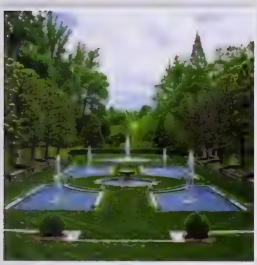

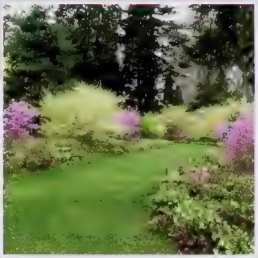

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The Kimmel Center for the Performing Arts receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Steinway is the official piano of the Kimmel Center for the Performing Arts.

Kimmel Center, Inc., a charitable, not-for-profit organization, owns, manages, supports and maintains the Kimmel Center for the Performing Arts, which includes Verizon Hall, Perelman Theater, Innovation Studio and the Merck Arts Education Center. Kimmel Center, Inc. also manages the Academy of Music, owned by the Philadelphia Orchestra Association, and the Merriam Theater of the University of the Arts. The Kimmel Center for the Performing Arts and the Academy of Music serve as home to eight Resident Company performing arts organizations. The Kimmel Center for the Performing Art's mission also includes arts in education, community outreach and a rich diversity of programming.

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Jim Brickman: An Evening of Romance

Saturday, February 18, 8:00pm | Merriam Theater

With Special Guests
ANNE COCHRAN
BENJAMIN UTECHT

About the Artist

JIM BRICKMAN. Since the release of his debut album *No Words* in 1994, Jim Brickman's romantic piano sound has made him the best-selling solo piano artist of our time. In November 2011, Brickman released *Romanza*, a collection of Italian-inspired original love songs, the perfect landscape for his 2012 Romanza Tour.

Brickman's best-known compositions include the chart-toppers "Valentine," "The Gift," "Love of My Life," "Simple Things" and "Peace." He's established a reputation for his collaborations with many gifted musical artists: Lady Antebellum, Martina McBride, Kenny Loggins, Michael W. Smith, Carly Simon, Herb Alpert, Collin Raye, Michael Bolton, Donny Osmond, and Olivia Newton-John.

His signature style has brought him six Gold and Platinum albums, 30 charted adult radio hits, and two Grammy nominations. He recently tied for most Number One albums on Billboard's New Age chart, and he currently holds four of its Top 10 spots. Brickman received top honors with two SESAC "Songwriter of the Year" awards, a Canadian Country Music Award and a Dove Award presented by the Gospel Music Association.

Brickman has been a strong supporter of PBS, starring in four TV concert specials: *Beautiful World* (2009), *Jim Brickman Live from Disney's Magic Kingdom* (2005), *My Romance—An Evening with Jim Brickman* (2000) and *Love Songs and Lullabies* (2002).

A native of Cleveland, Brickman began playing piano at the age of five and studied music at the prestigious Cleveland Institute of Music. He founded his own advertising music company in 1980, writing commercial jingles for such advertisers as McDonald's, Pontiac and Kellogg's.

Brickman has received international acclaim as a concert performer, taking his popular live concerts to more than 125 cities each year. His Jim Brickman Cruises have become an annual hot-ticket event. He's teamed up with American Greetings, lending original music to create some of their best-selling e-Cards, and is also featured on StarGreetz, a new internet greeting phenomenon.

Other artistic endeavors include a popular weekly radio show, *Your Weekend*; two best-selling books, *Simple Things* and *Love Notes*; debuts at Carnegie Hall and the White House; and international touring from Spain to Thailand. Brickman lends a hand to many charitable foundations for children, including Autism Speaks and UNICEF. A scholarship was recently established in his name at the Cleveland Institute of Music.

BENJAMIN UTECHT. With a microphone in one hand and a Super Bowl ring on the other, Benjamin made his touring debut in 2011 with Jim Brickman. Since retiring from the National Football League in 2009, he has sung the National Anthem for both President Bush's and at the Cincinnati Reds' 2010 home opener. He's had the honor of performing with the Cincinnati Pops Orchestra (conducted by the legendary Erich Kunzel), the Indianapolis Symphony Orchestra, and Sandi Patty (gospel music's most-awarded female artist of all time).

ANNE COCHRAN. With good fortune, Anne has had the privilege to perform at Carnegie Hall and Madison Square Garden, and her now-classic single "After All These Years" was a Top 5 hit. She has happily shared the stage with Jim Brickman, Collin Raye, Donny Osmond, Dave Koz, Tracy Silverman, Jeff Timmons, Kristy Starling, Mario Frangoulis, Michael Feinstein, Mike Eldred, Wayne Brady, Michael Bolton and Linda Eder.

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***Les Nuits d'été (The Summer Nights),* Op. 7** (1840–41; orch. 1843, 185

Villanelle
Le Spectre de la rose ("The Specter of the Rose")
Sur les lagunes: Lamento ("On the Lagoons: Lament")
Absence ("Absence")
Au Cimetière: Clair de lune ("In the Cemetery: Moonlight")
L'Île inconnue ("The Unknown Isle")

Intermission

MODEST MUSORGSKY
(1839–81)

Pictures at an Exhibition (1874, arr. by Ravel 1922)

Promenade
Gnome
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuyle
Marketplace at Limoges
Catacombs: Roman Burial Place
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This evening's performance is part of the Kimmel Center for the Performing Arts' 10th Anniversary Celebration.

The final installment of the 2011-12 Great Orchestras Series will Monday, April 16, 8:00pm in Verizon Hall ***Academy of St. Martin in the Fields*** *featuring solo violin and director* ***Joshua Bell.***

Program Notes

TEXTS AND TRANSLATIONS
Berlioz's *Les Nuits d'été*
Texts by Théophile Gautier

1. Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles,
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni,
Et l'oiseau satinant son aile,
Dit des vers au rebord du nid.
Oh! Viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses
Faisonts fuir le lapin caché
Et le daim au miroir
des sources
Admirant son grand bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers, enlaçant nos doigts,
Revenons rapportant des fraises
Des bois.

Villanelle

When the new season comes,
And the frosts are over,
We shall go, my beloved, to the woods,
Together and gather lilies of the valley;
Scattering under our feet the dewy pearls
Which tremble in the morning light,
We shall hear the blackbirds'
Strident song.

Spring has come, my beloved —
This is the month consecrated to lovers,
And the bird, smoothing his shining wing,
Repeats its song at the edge of the nest.
Oh, come now to this mossy seat,
To express our happy love,
And in your sweet voice say to me:
"Forever!"

Far, so far, we wander from our path,
Startling the hidden rabbit
And the deer that admires its fine spreading
antlers
Reflected in the water of the spring;
Then, completely happy and carefree,
Entwining our fingers into baskets,
We shall return, bringing home
Wild strawberries.

2. Le Spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal,
Je suis le spectre d'une rose
Que tu portais hier au bal.

Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

Ô toi, qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose,
À ton chevet viendra danser.

The Specter of the Rose

Awaken now from a sleep
Lightly touched by a maidenly dream.
I am the specter of a rose
Which yesterday you wore at the ball.

You picked me when I was still bedewed
With the sprinkler's silver tears,
And in that brilliant festive gathering
You wore me the whole evening long.

Oh you, who were the cause of my death,
You will be unable to keep
My rose-specter from coming every night
To dance at the head of your bed.

(Continued: Please turn the page quietly.)

Program Notes

Mais ne crains rien, je ne réclame
Ni messe ni De Profundis;
Ce léger parfum est mon âme,
Et j'arrive du paradis.

Mon destin fut digne d'envie;
Et pour avoir un sort si beau,
Plus d'un aurait donné sa vie,
Car sur ton sein j'ai mon tombeau,

Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: Ci gît une rose
Que tous les rois vont jalouser.

But fear not: I demand
No Mass, no *De Profundis;*
That gentle perfume is my essence
And I come here from Paradise.

My destiny was enviable;
More than one would have given his life
To achieve so beautiful a fate,
For I have my tomb on your breast,

And on that alabaster where I rest,
A poet, with a kiss,
Has written: "Here lies a rose
Of which every king will be jealous."

3. Sur les lagunes: Lamento
Ma belle amie est morte,
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.

Dans le ciel, sans m'attendre,
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.

Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

La blanche créature
Est couchée au cercueil;
Comme dans la nature
Tout me paraît en deuil!

La colombe oubliée
Pleure et songe à l'absent,
Mon âme pleure et sent
Qu'elle est dépareillée.

Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

Sur moi la nuit immense
S'étend comme un linceul;
Je chante ma romance
Que le ciel entend seul.

Ah! comme elle était belle
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle.

On the Lagoons: Lament
Dead is my beautiful loved one —
My weeping will have no end;
She takes with her beneath the tomb
My soul and my love.

Without waiting for me
She has returned to heaven;
The angel that took her
Did not wish to take me as well.

That is my bitter fate!
Alas, to go over the sea without love!

The pale creature
Is laid in her coffin;
Everything, as though part of nature,
Appears to me to be in mourning!

The forgotten dove
Weeps and dreams of the absent one.
My soul also weeps,
And feels completely desolate.

That is my bitter fate!
Alas, to go over the sea without love!

The immensity of night
Overwhelms me like a shroud;
I sing my song,
Which is heard by heaven alone.

Ah! how beautiful she was
And how I loved her!
I shall never love another woman
As I did her.

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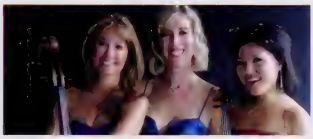

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Program Notes

Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

That is my bitter fate!
Alas, to go over the sea without love!

4. Absence
Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée,
Loin de ton sourire vermeil.

Absence
Return, return, my most beloved!
Like a flower away from the sun,
My life's flower closes quickly,
Far from your ruby smile.

Entre nos coeurs quelle distance;
Tant d'espace entre nos baisers.
Ô sort amer! Ô dure absence!
Ô grands désirs inapaisés!

What a distance there is between our hearts!
So much space between our kisses!
O bitter fate! O cruel absence!
O great desires unfulfilled!

Reviens, reviens, ma bien-aimée, etc.

Return, return, my most beloved! *etc.*

D'ici là-bas, que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux!

From here to everywhere so many plains,
So many towns and hamlets,
So many valleys and mountains —
Enough to tire the horses' feet!

Reviens, reviens, ma bien-aimée, etc.

Return, return, my most beloved! *etc.*

5. Au Cimetière: Clair de lune
Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if, une pâle colombe,
Triste et seule, au soleil couchant,
Chante son chant.

In the Cemetery: Moonlight
Do you know the white tomb
Where the shadow of the yew tree
Hovers with a plaintive sigh?
On that yew a pale dove,
At sundown, sad and solitary,
Sings its song.

Un air maladivement tendre,
À la fois charmant et fatal,
Qui vous fait mal,
Et qu'on voudrait toujours entendre;
Un air, comme en soupire aux cieux
L'ange amoureux.

A sadly tender refrain,
At once delightful and deathly,
That though sorrowful,
You would listen to forever;
A song such as the amorous angel might sing
In the heavens.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et, du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

One might say the awakened soul
Is weeping beneath the earth
In unison with the song,
And, in a gentle murmur
Is complaining of the misery
Of being forgotten.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir;
Une ombre, une forme angélique
Passe dans un rayon tremblant,
En voile blanc.

On the music's wings
One feels a memory
Slowly return;
A shadow, an angelic form,
Passes in a tremulous light,
Shrouded in a white veil.

Program Notes

Les belles de nuit, demi-closes,
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh! jamais plus, près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter, sur la pointe de l'if,
Son chant plaintif!

Flowers of the night, half-open,
Give forth their scent mild and sweet
Around you,
And the phantom with its languid motion
Whispers as it opens its arms to you:
"You will return!"

Oh, never again will I go near
That tomb, when the somber cloak
Of night descends,
To listen to the pale dove,
From the heights of the yew tree,
Sing its plaintive song!

6. L'Île inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler!

L'aviron est d'ivoire,
La pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange;
Pour mousse un séraphin.

Dites, la jeune belle, etc.

Est-ce dans la Baltique?
Dans la mer Pacifique,
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle, etc.

Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours.
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Où voulez-vous aller?
La brise va souffler!

The Unknown Isle

Tell me, pretty young maid,
Where would you like to go?
The sail unfurls like a wing,
The breeze is about to blow!

The oar is of ivory,
The flag of watered silk,
The rudder of fine gold;
For ballast I have an orange,
For a sail, the wing of an angel,
For ship's boy, a seraph.

Tell me, pretty young maid, *etc.*

Would it be to the Baltic?
Or to the Pacific?
Or to the isle of Java?
Or would it be to Norway,
To pluck the snow-flower,
Or the Angsoka flower?

Tell me, pretty young maid, *etc.*

Lead me, says the pretty one,
To the faithful shore
Where we will love forever!
This shore, my dear,
Is scarely known
In the land of love.

Where would you like to go?
The breeze is about to blow!

Program Notes

By James M. Keller, Program Annotator
The Leni and Peter May Chair

Son et lumière
Steven Stucky

Born: November 7, 1949, in Hutchinson, Kansas
Resides: in Ithaca, New York
Work composed: June-December 1988, on commission from the Baltimore Symphony Orchestra
World premiere: May 18, 1989, with David Zinman conducting the Baltimore Symphony Orchestra

Steven Stucky is well known to New York Philharmonic audiences through his many appearances as host over several years of the *Hear & Now* series, in which he assisted the Orchestra in presenting new and unfamiliar scores through his onstage commentary and his conversations with composers. The Orchestra has also programmed two of his works in past seasons: excerpts from his *Spirit Voices* (for percussionist and orchestra) and his *Rhapsodies* for Orchestra (which the Orchestra commissioned jointly with the BBC Proms).

Stucky received his undergraduate education at Baylor University in Texas and proceeded to earn his doctorate at Cornell University, where his composition teachers included Robert Palmer, Burrill Phillips, and Karel Husa. In 1980 he joined the Cornell faculty, where he remains to this day as Given Foundation Professor of Music. In addition, he served as the first annual Barr Institute Composer Laureate at the University of Missouri at Kansas City and has been visiting professor of composition at the Eastman School of Music and Ernest Bloch Professor at the University of California-Berkeley. In 2001 he was composer-in-residence at the Aspen Music Festival and School, and in 2005 he conducted many modern works as director of the Aspen Contemporary Ensemble.

He also has enjoyed a longstanding relationship with the Los Angeles Philharmonic. In 1988 he was appointed composer-in-residence by André Previn, then the orchestra's music director, and has also served as that orchestra's consulting composer for new music, advising on various new-music incentives, and oversees the "Green Umbrella" concert series featuring the Los Angeles Philharmonic New Music Group. His two-decade affiliation in Los Angeles is the longest such involvement between any orchestra and composer in the United States. In 2008 he was named chairman of the American Music Center, which represents some 2000 composers, performers, and organizations committed to American repertoire. During the 2011–12 season he is also being spotlighted as composer of the year by the Pittsburgh Symphony, which has programmed five of his symphonic works in the course of the season.

Long admired in new-music circles, Stucky was thrust to national prominence through the 2005 Pulitzer Prize in Music, awarded in recognition of his Second Concerto for Orchestra. (His First Concerto for Orchestra had been a Pulitzer finalist in 1989.) It is doubtless not coincidental that he should compose two works thus titled; if the most famous of all "concertos for orchestra" is that of Bartók (whose music wielded considerable influence over Stucky's early compositions), another distinguished entry in the roster of such pieces is by Witold Lutosławski, the Polish composer whose music is a particular passion of Stucky's and about whom he authored a notable book, published in 1981 by Cambridge University Press. Among his many honors is the Lutosławski Medal, which was awarded to him in 2005.

Stucky's fascination with the possibilities of orchestral timbre is evident in the dazzling orchestration of *Son et lumière,* a sparkling translation of light into sound. In an essay about his Second Concerto for Orchestra, he offered an observation that is relevant to all of his orchestral works:

> I am devoted to the symphony orchestra as a medium: to its unmatched colors, to its incomparable power, to the unparalleled thrill that you can only get by hearing a hundred brilliant artists together, putting their brains and muscles and spirits into a united gesture of human communication. For me, writing in the symphonic tradition is not about living in the past — copying past styles, repeating past messages — but about composing in a present that still contains the best of the past. It's not

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about being "accessible" — that much-abused term that too often means merely undemanding — but about believing that any style of music made with skill and conviction and vigorous invention can create its own kind of accessibility. It's not about insisting on tonality, or for that matter on atonality; not about equating the beautiful with the merely pretty; not about labels like romantic or avant-garde, conservative or progressive.

Steven Stucky has provided these thoughts about *Son et lumière:*

The title *Son et lumière* ("sound and light") refers to a kind of show staged for tourists at historical sites or famous buildings (Egyptian pyramids, French chateaux). I meant the piece to be an orchestral entertainment whose subject is the play of colors, bright surfaces, and shimmering textures. I wanted to recapture the élan and immediacy that regular meters and repetitive rhythms make possible — the sort of thing forbidden during the modernist regime but later restored in the "minimalist" work of composers like John Adams, Steve Reich, and many others. Throughout its brief nine minutes, therefore, the piece is built almost exclusively of short, busy ostinato figures — my attempt, I suppose, to achieve the rhythmic vitality of minimalism, but in a richer, less simplistic harmonic language.

Surprisingly, the musical materials assert themselves in an approximation of the old sonata-form pattern. We hear an introduction, a first theme (based on triadic broken chords), a second theme (beginning with the flute solo), and a closing theme (two piccolos). In a sort of development section, these materials are recombined in new ways; in a recapitulation, both the first and second themes are recalled more or less intact (part of the second is actually repeated quite literally). Then, in the coda, a second surprise: as if another music has all the while been lurking behind the shiny surface, the strings now unexpectedly emerge to assert a new, more passionate, more "serious" voice in an attempt to transcend the external show of sound and light.

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Instrumentation: three flutes (one doubling piccolo) and piccolo, three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, tom-toms, bass drum, maracas, vibraphone, suspended cymbals, crotales, xylophone, marimba, rototoms, chimes, claves, triangle, wood blocks, cowbells, orchestra bells, tamtam, harp, piano (doubling celesta), and strings.

***Les Nuits d'été (The Summer Nights),* Op. 7**
Hector Berlioz

Born: December 11, 1803, in La Côte-Saint-André, Isère, France
Died: March 8, 1869, in Paris
Work composed: 1840–41, with piano accompaniment; "Absence" orchestrated in February 1843, "Le Spectre de la rose" in 1855, and the others in 1856
World premiere: "Absence," with piano, on April 24, 1842, by Mme. Mortier at the Paris Conservatoire, and in its orchestral form, on February 23, 1843, by Marie Recio at the Leipzig Gewandhaus, the composer conducting. The premieres of the other songs are less clear. "Le Spectre de la rose" was heard with orchestra on February 6, 1856, at the Ducal Theater in Gotha, Berlioz conducting, Mme. Falconi singing. In April 1861 Berlioz referred to *Les Nuits d'été* as "a work … that I myself have never heard in its entirety."

Hector Berlioz spent his career hopelessly mired in the future. Consider his *Symphonie fantastique* of 1830, surely the most extraordinary first symphony ever composed by anyone, and then consider other works that appeared at that time — Bellini's *I Capuleti e i Montecchi,* Donizetti's *Anna Bolena,* Auber's *Fra Diavolo,* Schumann's *Abegg* Variations, Paganini's Violin Concerto No. 4, Chopin's E-minor Piano Concerto, Mendelssohn's *Reformation* Symphony — and one will see that already in that relatively early work Berlioz was occupying a creative world that bore little relation to the mainstream, or even the rest of the avant-garde, of his time.

That Berlioz was a genius there can be no doubt, but genius does not always ensure a calm passage through life. His biography makes extraordinary reading, especially when liberally peppered with accounts lifted from his beautifully written *Mémoires* (which, for all its entertainment value, might come under considerable scrutiny regarding details of fact). Pressed by his father, a physician, to pursue the same profession, Berlioz's musical inclinations were largely ignored in his youth. As a result, he never learned to play the piano in a more than rudimentary sense, and his practical abilities as a performer were limited to lessons on flute and guitar, both of which he played with some accomplishment but short of true virtuosity. He was sent to Paris to attend medical school, hated the experience, and took advantage of being in the big city by enrolling himself in private musical studies and, beginning in 1826, the composition curriculum at the Paris Conservatoire.

Berlioz was drawn most emphatically to the larger forms — symphonies, operas, and oratorios or other big sacred works — and these are the pieces that most firmly bolster his reputation today. Still, he managed to work less imposing pieces into his schedule, and his catalogue accordingly includes quite a few standalone orchestral overtures, independent scenes for voice(s) and orchestra, and songs (either solo or choral). He enlarged the repertoire of the classic French *mélodie* by about 40 songs, some of which he set in alternative versions. With the exception of the six songs in his cycle *Les Nuits d'éte,* his songs are little known and rarely performed.

Given that Berlioz was unstoppable in writing about practically everything in his life — in his correspondence and criticism, in addition to his *Mémoires* — it is surprising, and frankly unaccountable, that he never offered any discussion about the inspiration for and composition of *Les Nuits d'été.* It was composed in 1840–41 and the set was published in the latter year in its original version for piano with voice — "mezzo-soprano or tenor," according to the title page (although the heading of the song "Au Cimetière" mentions only tenor).

In 1843, while touring in Germany with a singer who was doubling as his current girlfriend, he created an orchestration for "Absence," but the piece met with no

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success in that form. Nonetheless, in 1855–56 he followed up with orchestrations for the remaining five songs. When Berlioz created the orchestrations he transposed two of the songs, lowering "Le Spectre de la rose" by a minor third and "Sur les lagunes" by a whole step, and he also effected some textural changes, most notably adding a beautiful orchestral introduction for "Le Spectre de la rose."

The effect of the two versions can be quite different. There is no doubt that the piano setting reflects the composer's initial conception and that the orchestrated version represents his ultimate ideas about the piece. Some have taken the idiosyncratic piano writing as evidence that he had an orchestral transcription in mind from the outset. One might prefer to think that the keyboard part, which is indeed unidiomatic compared to traditional piano writing, more likely reflects the composer's lack of a bias toward the keyboard (unusual for composers, certainly at that time) and the fact that his musical syntax is simply different from that of any other composer.

Instrumentation: two flutes, one oboe, two clarinets, two bassoons, three horns, harp, and strings, in addition to the solo voice (here, a mezzo-soprano).

Pictures at an Exhibition
Modest Musorgsky

Born: March 21, 1839, in Karevo, in the Pskov district of Russia
Died: March 28, 1881, in St. Petersburg
Work composed: June 1874, as a set of piano pieces; Ravel prepared this orchestration in 1922
World premiere: October 19, 1922, at the Paris Opéra, Serge Koussevitzky, conductor

Blessed as we are with hindsight, modern music-lovers have little difficulty seeing that Modest Musorgsky was one of the two most

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Program Notes

extraordinary Russian composers of his time, the other being Tchaikovsky, who was born just a year later. It was not so obvious to his contemporaries. Like many of his composing countrymen, Musorgsky was not at first involved with music professionally. After attending a military academy he did a stint of active service in the army, then proceeded toward a predictable future in the Russian civil service, as a bureaucrat in the Ministry of Communication beginning in 1863 and then in the Department of Forestry starting in 1868.

It was during those years that he fell in with the circle of young musical aspirants surrounding the composer Mily Balakirev and the critic Vladimir Stasov, a group that was fascinated with exploring Russian nationalist themes. In a review in 1867 Stasov coined the nickname *moguchaya kuchka* — famous in posterity as "The Mighty Handful" — referring to composers whose works figured on a concert for a pan-Slavic convention. Originally it was meant to embrace a wide swath of Russian composers, not just the nationalists of the newest generation, but before long its usage was focused on the famous five, which in addition to Balakirev and Musorgsky included César Cui (an officer in the Russian Army Engineering Corps, also active as a critic, and a particular protégé of Balakirev), Nikolai Rimsky-Korsakov (a midshipman at the Imperial Naval Academy), and Alexander Borodin (a chemist associated with the Academy of Medicine). What this assortment of military and scientific professionals lacked in doctrinaire musical training they made up for in enthusiasm, and under Balakirev's coaching they began developing a distinctly Russian style of late-Romanticism distinct from Tchaikovsky's more mainstream European mode of composition.

Even in his own time Musorgsky was considered something of a *naïf*, a primitive whose musical visions managed to shine through in spite of his technical shortcomings. This view was reinforced by his colleague Rimsky-Korsakov, who went to well-intentioned lengths in his attempt to make Musorgsky's works palatable to audiences of the time. After Musorgsky descended into alcoholism, and then died a week after his 42nd birthday, Rimsky-Korsakov completed a number of scores his friend had left unfinished and revised quite a few others that he feared listeners would find as objectionably coarse as he did. As a result, those of Musorgsky's works that were still performed — including the operas *Khovanshchina* and *Boris Godunov* and the tone poem *A Night on Bald Mountain* — were known principally through "corrected" versions by Rimsky-Korsakov. The undoctored originals would wait more than a century for revival.

Musorgsky wrote his piano suite *Pictures at an Exhibition* as a musical corollary to a memorial exhibit of artworks by the architect Victor Hartman, who died in 1873. Ten of Hartmann's pictures are vividly depicted, with a "Promenade" theme recurring to suggest the viewer strolling from one to the next. The subjects of Musorgsky's pieces — and of Hartmann's pictures — range from the eeriness of a medieval Italian castle and the ebullience of children playing in the Tuileries gardens to the final diptych of Russian scenes: the macabre witch Baba-Yaga of folk legend and the glowing depiction of the Great Gate at Kiev, an architectural extravaganza designed to honor Tsar Alexander II but never constructed.

Maurice Ravel encountered Musorgsky's piano suite in a cleaned-up version by Rimsky-Korsakov, the only one that was available at the time. He shared his enthusiasm with the conductor Serge Koussevitzky, who, ironically, was not familiar with this masterpiece of his Russian compatriot. Koussevitzky commissioned Ravel to create an orchestral transcription of the suite, reserving exclusive performance rights for himself for some years, during which he conducted it often and ushered it into a niche of honor in the symphonic repertoire. A number of other orchestral versions have been produced over the years, including some that arguably capture a more authentically "Russian" sound, but it is Ravel's against which all others are measured.

Instrumentation: three flutes (two doubling piccolo), three oboes (one doubling English horn), two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, orchestra bells, ratchet, snare drum, whip, triangle, xylophone, large church bell, two harps, celesta, and strings.

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About the Artists

New York Philharmonic
2011–2012 SEASON

ALAN GILBERT, *Music Director, The Yoko Nagae Ceschina Chair*
Case Scaglione, *Assistant Conductor*
Joshua Weilerstein, *Assistant Conductor*
Leonard Bernstein, *Laureate Conductor, 1943–1990*
Kurt Masur, *Music Director Emeritus*

VIOLINS
Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Enrico Di Cecco
Carol Webb
Yoko Takebe

Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair
Lisa GiHae Kim
Kuan Cheng Lu
Newton Mansfield
The Edward and Priscilla Pilcher Chair
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Bacot Shamel Chair
Fiona Simon
Sharon Yamada
Elizabeth Zeltser
The William and Elfriede Ulrich Chair
Yulia Ziskel

Marc Ginsberg
Principal
Lisa Kim*
In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel I. Picket Chair
Duoming Ba

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair
Martin Eshelman
Quan Ge
The Gary W. Parr Chair

Judith Ginsberg
Stephanie Jeong+
Hanna Lachert
Hyunju Lee
Joo Young Oh
Daniel Reed
Mark Schmoockler
Na Sun
Vladimir Tsypin

VIOLAS
Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Irene Breslaw**
The Norma and Lloyd Chazen Chair
Dorian Rence

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS
Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Eric Bartlett
The Shirley and Jon Brodsky Foundation Chair
Maria Kitsopoulos

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The Mr. and Mrs. James E. Buckman Chair
Sumire Kudo
Qiang Tu
Ru-Pei Yeh
The Credit Suisse Chair in honor of Paul Calello
Wei Yu
Wilhelmina Smith++

BASSES
Timothy Cobb++
Acting Principal
The Redfield D. Beckwith Chair
Orin O'Brien*
Acting Associate Principal
The Herbert M. Citrin Chair

William Blossom
The Ludmila S. and Carl B. Hess Chair
Randall Butler
David J. Grossman
Satoshi Okamoto

FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair
Sandra Church*
Mindy Kaufman

PICCOLO
Mindy Kaufman

OBOES
Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Lizabeth and Frank Newman Chair

ENGLISH HORN

CLARINETS
Mark Nuccio
Acting Principal
The Edna and W. Van Alan Clark Chair
Pascual Martinez Forteza*
Acting Associate Principal
The Honey M. Kurtz Family Chair
Alucia Scalzo++
Amy Zoloto++

E-FLAT CLARINET
Pascual Martinez Forteza

BASS CLARINET
Amy Zoloto++

BASSOONS
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
Arlen Fast

CONTRABASSOON
Arlen Fast

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Philip Myers
Principal
The Ruth F. and Alan J. Broder Chair
Stewart Rose++*
Acting Associate Principal
Cara Kizer Aneff
R. Allen Spanjer
Howard Wall
David Smith++

TRUMPETS
Philip Smith
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas V. Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Daniele Morandini++*
Acting Associate Principal
David Finlayson
The Donna and Benjamin M. Rosen Chair

BASS TROMBONE
James Markey
The Daria L. and William C. Foster Chair

TUBA
Alan Baer
Principal

About the Artists

TIMPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

HARP
Nancy Allen
Principal
The Mr. and Mrs. William T. Knight III Chair

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Paolo Bordignon

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Eric Huebner
Jonathan Feldman

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***Assistant Principal*
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++Replacement/Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Lorin Maazel
Zubin Mehta
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James Eng, *Operations Assistant*
Joliene Ford, *Assistant to the Music Director*
Alex Johnston, *Operations Manager*
Brendan Timins, *Operations Manager*

About the Artists

New York Philharmonic Music Director **ALAN GILBERT**, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, creating what *New York* magazine called "a fresh future for the Philharmonic." The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for both the city and the country.

Mr. Gilbert's creative approach to programming combines works in fresh and innovative ways. He has forged artistic partnerships, introducing the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence, an annual three-week festival, and *CONTACT!*, the new-music series. In 2011–12 he conducted world premieres, Mahler symphonies, a residency at London's Barbican Centre, tours to Europe and California, and a season-concluding musical exploration of space at the Park Avenue Armory featuring Stockhausen's theatrical immersion, *Gruppen*. He also made his Philharmonic soloist debut performing J.S. Bach's Concerto for Two Violins alongside Frank Peter Zimmermann in October 2011. Last season's highlights included two tours of European music capitals, Carnegie Hall's 120th Anniversary Concert, and Janácek's *The Cunning Little Vixen*, hailed by *The Washington Post* as "another victory," building on 2010's wildly successful staging of Ligeti's *Le Grand Macabre*, which *The New York Times* called "an instant Philharmonic milestone."

In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is the first to hold the William Schuman Chair in Musical Studies. Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg's NDR Symphony Orchestra, he regularly conducts the world's leading orchestras, such as the Boston Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and the Berlin Philharmonic.

Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams's *Doctor Atomic*, the DVD of which was nominated for a Grammy Award for Best Opera Recording in 2011. Other recordings have garnered Grammy Award nominations and top honors from the *Chicago Tribune* and *Gramophone* magazine. Mr. Gilbert studied at Harvard University, The Curtis Institute of Music, and Juilliard, and was assistant conductor of The Cleveland Orchestra (1995–97). In May 2010 he received an Honorary Doctor of Music degree from Curtis, and in December 2011 he received Columbia University's Ditson Conductor's Award for his "exceptional commitment to the performance of works by American composers and to contemporary music."

Mezzo-soprano **JOYCE DiDONATO** has gained renown in operas by Rossini, Handel, and Mozart, as well as in high-profile world premieres. Born in Kansas and a graduate of Wichita State University, she trained with the young artist programs of the San Francisco, Houston, and Santa Fe opera companies. Her signature parts include Rossini's *La cenerentola* and Rosina in *Il barbiere di Siviglia*. Last season Ms. DiDonato made her debut at the Deutsche Oper, and performed at Madrid's Teatro Real, Houston Grand Opera, Metropolitan Opera, Royal Opera House, Covent Garden, and on a European tour. In addition to appearances with the New York Philharmonic in New York and London, highlights of her current season include the title roles in Richard Strauss's *Der Rosenkavalier* and Rossini's *La donna del lago* at Milan's Teatro alla Scala; a lead role in the world premiere of the Baroque pastiche *The Enchanted Island* at The Metropolitan Opera; and the title role in Donizetti's *Maria Stuarda* at Houston Grand Opera.

An exclusive recording artist with EMI/Virgin Classics, Ms. DiDonato's third solo CD is titled *Diva Divo*. Her many honors include The Metropolitan Opera's Beverly Sills Award and the Royal Philharmonic Society's Singer of the Year Award; in 2010 she was named Artist of the Year by *Gramophone* magazine.

About the Artists

Founded in 1842, the **NEW YORK PHILHARMONIC** is the oldest symphony orchestra in the United States and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert. Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, succeeding a distinguished line of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. The Orchestra has always played a leading role in American musical life, commissioning and/or premiering works by each era's leading composers, some of which have won the Pulitzer Prize. Renowned around the globe, the Philharmonic has appeared in 430 cities in 63 countries — including the February 2008 historic visit to Pyongyang, DPRK, for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy.

The Philharmonic, which appears annually on *Live From Lincoln Center* on PBS, is the only American orchestra to have a 52-week-per-year nationally and internationally syndicated radio series — *The New York Philharmonic This Week* — which is also streamed on nyphil.org. The Orchestra has made nearly 2,000 recordings since 1917, with more than 500 currently available, and including several Grammy Award winners. Since June 2009 more than 50 concerts have been released as downloads, available at all major online music stores, and the Philharmonic's self-produced recordings will continue in the 2011–12 season. Famous for the long-running Young People's Concerts, the Philharmonic has developed a wide range of education programs, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators.

Credit Suisse is the exclusive Global Sponsor of the New York Philharmonic.

Alan Gilbert, Music Director, holds The Yoko Nagae Ceschina Chair.

Joyce DiDonato's appearance is made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

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Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.

Instruments made possible, in part, by The Richard S. and Karen LeFrak Endowment Fund.

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The New York Philharmonic's concert-recording series, *Alan Gilbert and the New York Philharmonic: 2011–12 Season* is available for download at all major online music stores. Visit nyphil.org/recordings for more information.

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Jazz Up Close Celebrates Lee Morgan

Featuring the Terell Stafford Quintet

Saturday, February 25, 7:30pm | Perelman Theater

TERELL STAFFORD, Trumpet
BRUCE BARTH, Piano
DANA HALL, Drums
TIM WARFIELD, Tenor Saxophone
PETER WASHINGTON, Bass

This evening's performance is part of the Kimmel Center for the Performing Arts' 10th Anniversary Celebration.

The final installment of the 2011/12 Jazz Up Close series will be Saturday, April 14, 7:30pm in Perelman Theater. Join Grammy® Award-winner Danilo Perez and friends as they celebrate ***McCoy Tyner.***

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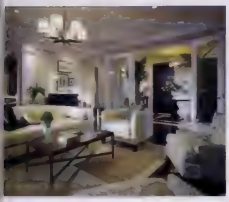

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About Jazz Up Close

This season's **Jazz Up Close** series was inspired by the iconic 1958 photo, *A Great Day in Harlem*. Originally featured in *Esquire* magazine, photographer Art Kane's black and white image of 57 notable jazz musicians, taken on Harlem's 126th Street, is a haunting who's who of jazz emissaries. As we brainstormed with the series' Artistic Ambassador, Danilo Pérez, about where to take Jazz Up Close for the Kimmel Center's 10th Anniversary Season, the photo emerged and the importance of local history was clear in our minds. Philadelphia is a city rich with jazz musicians both young and old, former clubs that made their mark in the American jazz touring circuit and endless tales of the extraordinary camaraderie that existed between the musicians and their fans. In an era when jazz clubs and arts program funding continue to disappear and technology reigns, it is vital that we reflect both on our city's artistic legacy and its future. In celebrating Philadelphia's jazz history, we hope to keep jazz and the arts moving forward, and to allow our city to continue contributing to America's artistic landscape. This season we will take you on a journey that honors just a few of Philly's own sons of jazz—performed by those who have listened and learned from them and who continue to honor their traditions today. Please join us for each of these four special evenings as we honor **The Heath Brothers**, **Benny Golson**, **Lee Morgan** and **McCoy Tyner**.

— Megan Fitzgerald,
Director of Programming

Program Notes

Trumpeter Lee Morgan's tragically brief career intertwined with two previous honorees of this season's Jazz Up Close Series, fellow Philadelphians Jimmy Heath and Benny Golson. The youngest of four children, Morgan attended Kensington's Mastbaum High School at a time when Philadelphia public schools actually considered it their responsibility to expose youngsters to the arts, offering composition, theory and solfeggio. Though the vibraphone and alto sax first intrigued him, Morgan's sister Ernestine gave him his first trumpet at age 13, launching him into bar mitzvah and Polish wedding gigs. Besides his private instruction and some early gigs with Heath, he met the great Clifford Brown, who gave him some valuable lessons.

Morgan went on the road after graduation in 1956 with Dizzy Gillespie, and played the first of three tours with Art Blakey's Jazz Messengers. After Brown's untimely death that same year, Morgan was considered his heir apparent, launching a whole catalog of LPs on the Blue Note label with John Coltrane, Clifford Jordan, Philly Joe Jones and many other jazz luminaries.

Morgan, who combined jazz, funk and blues with superb technique and surprising invention, was basically a high-voltage hard-bop player also capable of great sensitivity and subtlety in ballads. He hit the pop charts with his "Sidewinder," a tune he considered a filler, and recorded with Dizzy on "A Night In Tunisia," Bobby Timmons' on "Moanin" and Golson on his classic "I Remember Clifford." They're among the tunes local trumpeter Terell Stafford is sure to explore tonight with his Quintet.

Like so many artists of that period, drugs were a constant negative force, and Morgan's erratic nature—and another woman—led his girlfriend to shoot him in the heart at a crowded New York club. Morgan was a mere 33 years old, a huge local talent lost to that turbulent era of jazz legend.

— Tom Di Nardo is a Philadelphia writer on the arts.

About the Artists

TERELL STAFFORD (Trumpet) Hailed as "one of the great players of our time, a fabulous trumpet player" by piano legend McCoy Tyner, Stafford is known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Since the mid-1990's Stafford has performed with groups such as Benny Golson's Sextet,
McCoy Tyner's Sextet, the Kenny Barron Sextet, the Frank Wess Quintet, the Jimmy Heath Big Band, the Clayton Brothers Quintet, and the Jon Faddis Orchestra. Currently, he is a member of the GRAMMY award winning Vanguard Jazz Orchestra as well as drummer Matt Wilson's group, "Arts and Crafts," and drummer Alvin Queen's group, "Alvin Queen and the Organics." Stafford has recorded six albums as a leader, including the critically acclaimed This Side of Strayhorn (MAXJAZZ 2011), and is heard on over 90 albums as a sideman.

An educator as well as a performer, Stafford currently holds the positions of Director of Jazz Studies and Chair of Instrumental Studies at Temple University in Philadelphia and is a clinician for the prestigious Vail Foundation in Colorado and Jazz at Lincoln Center's Essentially Ellington Program. He has also served as a member of the faculty for the Juilliard Institute for Jazz Studies in New York. Stafford is also a board member of the Jazz Education Network.

Stafford was born in Miami and raised in Chicago and Silver Spring, Maryland. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993

BRUCE BARTH (Piano) Jazz pianist and composer Bruce Barth has been sharing his music with listeners the world over for more than two decades. Deeply rooted in the jazz tradition, his music reflects both the depth and breadth of his life and musical experiences. In addition to traveling widely performing his own music, he has also performed with revered jazz masters, as well as collaborated with leading musicians of his own generation. And most notably, his performances feature material from his large book of very powerful and imaginative original compositions, written in a voice that is both deeply personal and expressive. Tony Bennett, with whom Bruce toured for over a year, says "I have a great love for excellent musicians, and Bruce Barth is one of my favorites." And in a recent review in the Newark Star-Ledger, Zan Stewart writes "No one sounds quite like Barth. His solos are characterized by robust swing, his ability to tell a story, and by his rich, beguiling sound."

Bruce has performed on over one hundred recordings and movie soundtracks, including ten as a leader. He is equally at home playing solo piano (American Landscape on Satchmo Jazz Records), leading an all-star septet (East and West on MaxJazz), and composing for a variety of ensembles.
His trio has recorded live at the legendary Village Vanguard in New York City, and he recently released a new DVD, Live at Café del Teatre,

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on Quadrant, recorded live at the Lleida Jazz Festival in Catalunia.

Originally from Pasadena, California, Barth started piano lessons at the age of five, with a natural tendency to play by ear. He fell in love with jazz as a teenager, and learned by listening, later studying at New England Conservatory in Boston. While in Boston, he recorded George Russell's masterpiece, "The African Game" for Blue Note Records.

Within a year of moving to Brooklyn in 1988, Barth toured Japan with Nat Adderley. He started working with Vincent Herring and Stanley Turrentine, and joined Terence Blanchard's quintet in 1990. During the next four years, he toured extensively with Blanchard, recorded six CD's and several movie soundtracks, and played onscreen in Spike Lee's film, Malcolm X.

While in Blanchard's band, he recorded his first two CD's as a leader, In Focus and Morning Call on the Enja label, both which were chosen for the New York Times' top ten lists in their respective years. These recordings displayed not only Barth's piano work, but the scope of his original compositions and memorable arrangements of jazz standards.

He has continued to release a stream of critically acclaimed recordings in solo, trio, quintet and septet groupings, the latter featured on his 2001 release East and West; with an all-star group playing Barth's compositions based on memories of his childhood experiences in the Western United States -- deserts, ranches, and ghost towns. His Live at the Village Vanguard CD was second on the national radio charts, and won international critical acclaim. Some of Barth's recent appearances include trio performances at Village Vanguard, Jazz Standard, and Smoke in New York, several major European Festivals including San Sebastian, Stockholm, and Barcelona, and solo piano tours of Japan. His septet has played in several festivals, including Terrassa, Spain, and Braga, Portugal.

He has performed with James Moody, Art Farmer, Phil Woods, Tony Bennett, Freddie Hubbard, Tom Harrell, Victor Lewis, John Patitucci, Lewis Nash, Vincent Herring, George Robert, Steve Wilson, Branford Marsalis, Wynton Marsalis, David Sanchez, Terell Stafford, Tim Armacost, Luciana Souza, Karrin Allyson, Dave Stryker, and the Mingus Big Band.

DANA HALL (Drums) Born in Brooklyn, New York, drummer Dana Hall has been an important musician on the international music scene since 1992. After completing his education in aerospace engineering at Iowa State University, he received his Bachelor of Music degree from William Paterson College in Wayne, New Jersey and, in 1999, his Masters degree in composition and arranging from DePaul University in Chicago, Illinois. He is presently a distinguished Special Trustees Fellow completing his Doctorate in ethnomusicology at the University of Chicago.

In the fall of 2004, Mr. Hall joined the faculty of the prestigious University of Illinois at Urbana-Champaign as an Assistant Professor of Music.

The list of exceptional artists that Mr. Hall has performed, toured, and/or recorded with directly reflects the diverse and varied approaches of his music-making in the fields of jazz and popular music and include Branford Marsalis, Ray Charles, Roy Hargrove, Joshua Redman, Horace Silver, Michael Brecker, Nicolas Payton, Kurt Elling, Benny Green, Frank Wess, Ken Peplowski, Wycliffe Gordon, Russell Malone, Frank Foster, George Coleman, Lin Holliday, Betty Carter, Jimmy Heath, Benny Golson, Bobby Hutcherson, Wallace Roney, Diana Krall, Harold Mabern, Renee Rosnes, Clark Terry, the Mingus Big Band, Steve Lacy, Muhal Richard Abrams, Jim Snidero, Eric Alexander, James Spaulding, Buster Williams, Gary Bartz, Dick Oatts, Melvin Rhyne, Ira Sullivan, David Murray, Bobby Broom, Lester Bowie, Slide Hampton, Charles Davis, James Moody, David Hazeltine, Henry Butler, Shirley Scott, Sonny Fortune, Joe Williams, Dr. Lonnie Smith, Billy Harper, Patricia Barber, Brian Lynch, Rick Margitza, Tim Hagans, John Swana, Ralph Bowen, Orrin Evans, Bud Shank, Phil Woods, Von Freeman, Ron Bridgewater, Kenny Barron, Maria Schneider, Jackie McLean, Mulgrew Miller, Marcus Belgrave, Hamiet Blueitt, the Woody Herman Orchestra, Patricia Barber, Joe Henderson, Curtis Fuller, Charles McPherson, Oliver Lake, and Steve Wilson, among others. Additionally, Mr. Hall is a member of the Terell Stafford Quintet and the Music Director of the Chicago Jazz Ensemble. He is a also a former regular member of the prestigious Grammy-nominated Carnegie Hall Jazz Band under the musical and artistic direction of trumpeter, and Dizzy Gillespie protégé, Jon Faddis, and has

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served as an extra in the percussion sections of the Des Moines and the Cedar Rapids Symphonies.

In addition to his active schedule as a full-time student and freelance musician with a number of jazz, popular, and world music ensembles, Professor Hall is also an active clinician and educator. He has served as a faculty member of the undergraduate college at the University of Chicago teaching courses in world music and was a member of the faculty at Columbia College Chicago, teaching a select number of private students. Mr. Hall is also a member of the Jazz at Lincoln Center Band Directors Academy and Essentially Ellington faculty, under the musical and artistic directorship of Grammy and Pulitzer prize winner Wynton Marsalis, providing jazz fundamentals, advanced pedagogical techniques, mentoring, musical resources, and practical tools for high school and college band directors. Additionally, Mr. Hall recently completed a four-year association with the prestigious Ravinia Festival's Jazz in the Schools Mentoring Program, where he, working in close association with band directors and other professional musicians in Chicago, educated Chicago Public School students on music fundamentals and their associated applications within jazz music. In the summer of 2000, Mr. Hall joined the faculty of the distinguished musicians and educators at the Merit School of Music, continuing his mission to assist in bringing quality education to music and arts students in the city of Chicago. Mr. Hall is also a member of the Thelonious Monk Institute of Jazz's Jazz in America Program and the Jazz Institute of Chicago's Artists Residency Program. In each, Mr. Hall teaches and mentors middle and high school students in the fundamentals of jazz, Latin, and popular musics. Mr. Hall also teaches students privately in studio on drums, percussion, and general music fundamentals, including theory and harmony.

Concurrent with his national and international recording and touring projects, Mr. Hall can also be regularly seen and heard in Chicago and its surrounding area performing

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and recording with his own groups and as an in demand artist with the groups of others. Mr. Hall uses and endorses Yamaha Drums, Bosphorus Cymbals, and Pro-Mark Drumsticks.

TIM WARFIELD (Tenor Saxophone) A native of York, Pennsylvania, Warfield began studying the alto saxophone at age nine. He switched to tenor saxophone during his first year at William Penn Sr. High School where he participated in various musical ensembles, winning many jazz soloist awards including second out of forty competitors at the Montreal Festival of Music in Canada. After high school, Warfield attended Howard University in Washington, D.C. for two years before leaving to lead and co-lead groups in the Central Pennsylvania and Baltimore/ Washington areas.

In 1990 he was chosen to be a member of trumpeter and CBS/Sony recording artist Marlon Jordan's Quintet. In 1991 he was selected to record *Tough Young Tenors* on the Island/Antilles label, listed as one of the top ten recordings of the year by the *New York Times*. He also joined *Jazz Futures*, a world touring group assembled by George Wein to showcase some of the world's brightest young stars in jazz. Also in 1991, Warfield placed third at the Thelonious Monk International Jazz Saxophone Competition held at the Smithsonian Institution in Washington, D.C.

Warfield has made several television appearances including the *Today Show*, Bill Cosby's *You Bet Your Life* (where he was a member of the house band until 1992), and Ted Turner's 1998 *Trumpet Awards*. Additionally, he has made numerous stage appearances with such names as Donald Byrd, Michelle Rosewoman, Marcus Miller, Marlon Jordan, James Williams, Christian McBride, The Harper Brothers, Dizzy Gillespie, Isaac Hayes, Shirley Scott, Jimmy Smith, Nicholas Payton, Charles Fambrough, Eric Reed, Carl Allen, Terell Stafford, Stefon Harris, Orrin Evans, The Newport Millennium All Stars, "Papa" John Defrancesco, Joey Defrancesco, Claudio Raggazzi, Danilo Perez, and others. In 1994, he joined bassist and Verve recording artist Christian McBride's group, where he remained a member until 1999.

Warfield's first recording, *A Cool Blue,* was selected as one of the top ten recordings of the year in a 1995 *New York Times* critic's poll, as was his 1998 recording *Gentle Warrior* (featuring Cyrus Chestnut, Tarus Mateen, Clarence Penn, Terell Stafford, and Nicholas Payton), proclaiming him possibly the most powerful tenor saxophonist of his generation. In 1999, he was awarded "Talent Deserving Wider Recognition" in *DownBeat Magazine's* 49th Annual Jazz Critic's poll. In 2000, alongside crooner Loston Harris, Warfield performed at the MTV *GQ Men of the Year Awards* in New York City.

In the fall of 1999 Warfield exclusively joined forces with New Orleans trumpeter and Warner Bros. recording artist Nicholas Payton of with whom he toured and recorded until 2005.

In 2006, Warfield joined trumpeter and Maxjazz recording artist Terell Stafford's Quintet.

Warfield has appeared on several GRAMMY-nominated recordings such as Stefon Harris' "The Grand Unification Theory," as well as "Dear Louis" and "Sonic Trance," both under the leadership of trumpeter Nicholas Payton.

Tim is currently serving as a board member for the Central Pennsylvania Friends of Jazz as well as an artist-in-residence at Messiah College in Grantham, Pa.

PETER WASHINGTON (Bass) Perhaps the most recorded bassist of his generation, Peter Washington has also played an integral part in two of the most important and highly praised jazz trios of the last 20 years, in addition to a "who's who" roster of jazz artists.

Born in Los Angeles, California, in 1964, Washington attended the University of California, Berkeley, where he majored in English Literature and played in both the UC Symphony and the San Francisco Youth Symphony. In 1986, while performing in San Francisco with alto saxophonist John Handy, he was asked by Art Blakey to move to New York and join the seminal Art Blakey's Jazz Messengers.

Washington remained with the Jazz Messengers from 1986 to 1989, and during this time was able to establish himself as a ubiquitous, first-call freelance bassist; a position he has occupied to this day.

In the early 1990's Washington joined the Tommy Flanagan Trio , called by many

About the Artists

"the greatest trio in jazz", and remained until Flanagan's death, in 2002. For the past ten years he has been a member of the very highly acclaimed Bill Charlap Trio.

In addition to these long- term commitments Washington has worked and recorded with an extremely large number of top- tier artists, of all generations. A partial list of those he has recorded and performed "live" with would include Dizzy Gillespie, Benny Golson. Freddie Hubbard, Donald Byrd, Benny Carter, Hank Jones, Milt Jackson, Bobby Hutcherson, Kenny Burrell, Phil Woods, Cedar Walton, Joe Henderson, Ray Bryant, Frank Wess, Clark Terry, Lionel Hampton, Charles McPherson, Jimmy Heath, Percy Heath, Jimmy Cobb, Louis Hayes, the Newport All Stars, the Carnegie Hall Jazz Band, Gerald Wilson,Lou Donaldson, Barry Harris, Lew Tabakin, Sweets Edison, Johnny Griffin, Jackie McLean, Sir Simon Rattle and the Birmingham Symphony, Richard Wyands, Teddy Edwards, Johnny Coles, Frank Morgan, and more...

Of the younger generations, Washington has recorded and performed with Mulgrew Miller, Tom Harrell, the Brecker Brothers, Don Grolnick, David Sanchez, Eric Alexander, Benny Green, Javon Jackson, Brian Lynch, David Hazeltine, One For All, Steve Nelson, James Carter, Renee Rosnes, Steve Turre, Regina Carter, Kenny Washington, Grant Stewart, Robin Eubanks, Joe Magnarelli, Geoff Keezer, Billy Drummond, Jeremy Pelt, Ryan Kisor, Walt Weisokopf, and many, many others.

Peter Washington has also enjoyed associtions with vocalists as diverse as Andy Bey, Freddie Cole, Karrin Allyson, Chris Conner, Mark Murphy, Georgie Fame, Ernie Andrews, Paula West, Eric Comstock, Anne Hampton Calloway, Marlena Shaw, and Ernestine Anderson. A complete discography would list, as of this writing, over 350 recordings, and is expanded on a weekly and monthly basis.

In the scope and breadth of his career thus far, his adaptability, and in his emphasis on creative, supportive, swinging-time playing as well as inventive and intelligent soloing, Washington has been compared to the likes of George Duvivier, Milt Hinton, and Ron Carter.

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Max Raabe and Palast Orchester

Friday, March 2, 8:00pm | Merriam Theater

MAX RAABE, Vocals
CECILIA CRISAFULLI, Violin
THOMAS HUDER, Trumpet and Vocals
MICHAEL ENDERS, Trumpet and Vocals
JÖRN RANKE, Trombone, Viola, and Vocals
BERND FRANK, Tenor Sax and Clarinet
JOHANNES ERNST, Also Sax and Clarinet
SVEN BÄHRENS, Also Sax and Clarinet
RAINER FOX, Baritone Sax, Clarinet, and Vocals
VINCENT RIEWE, Drums and Percussion
BERND HUGO DIETRICH, Double Bass and Sousaphon
ULRICH HOFFMEIER, Guitar, Banjo, and Violin
IAN WEKWERTH, Piano

MICHAEL ENDERS, Musical Director

Program announced from the stage.
This performance is approximately two hours, with one intermission.

Tour production Palast Orchester:
Frank Ebeling / Production Manager // Bernd Meyer-Lellek / Sound // Dirk Lehmann / Light
Office Manager: Wilfried Haase
Tour support: Neumann Microphones, Berlin // Shure wireless systems

About the Artists

MAX RAABE & PALAST ORCHESTER. Founded in 1986 by the charismatic baritone Max Raabe, Max Raabe & Palast Orchester embodies the high style and musical glory of the 20's and 30's and has been heard by adoring audiences in the United States, Shanghai, Paris, Berlin, Moscow, Tokyo, Vienna, Amsterdam, Rome and Tel Aviv, performing over 100 concerts a year.

Max Raabe captures this timeless music with debonair charm and wit. A singer of incredible range, he has a singular ability to capture the cunning rasp of the cabaret singer, the confident belcanto hero, the oily melodiousness of the revue beau, the carefree timbre of early jazz, as well as the falsetto of ragtime, all backed by his stellar 12-member band, many of whom have been with him from the beginning. Max Raabe's art lies in revealing the enigmatic intelligence, ambiguity, musical power and complexity of the "German chansons" from the turbulent Weimar Republic. In his amazing performances he keenly reminds us that between melancholy and irony, rebellion and resignation, elegy and slapstick there is often only half a measure, sometimes just a single note, or a mere word.

Over the years Max Raabe & Palast Orchester have discovered that one of the secrets of a good show is diversity. Accordingly, their vast repertoire includes classics like "I Kiss Your Hand Madame", "My Little Green Kaktus" and "Heute Nacht oder nie" ("Tonight Or Never") or from the American Songbook "Cheek To Cheek", "Night And Day" and "I Got Rhythm", as well as Rumbas ("Amapola"), Paso Dobles ("Rosa, Charming Rosa".. I fell in love 'cause she looked so cute, last summer in her bathing suit"), rare gems ("My Gorilla Has A Villa In A Zoo"), charming gems ("Love Thy Neighbour") and silly gems ("Dort tanzt Lulu" ("Lulu is dancing too! Ahaha, uhuhu")). Listeners may find themselves dreaming to a romantic melody such as "Leben ohne Liebe kannst du nicht" ("You can't live without love"), or wooed by Max's wry commentary between songs, or relaxing to a Comedian Harmonists adaption or a beautiful violin solo.

In 1997 the Palast Orchester celebrated their 10th anniversary with an audience of 20,000 at Berlin's Waldbühne. In 2000 the album "Charming Weill" was released on BMG Classics, homage to the composer Kurt Weill, which was awarded the "Classic Echo", and "Super Hits" replaced the Beatles as the "No.1" album in the charts in Latvia. In 2002 the Palast Orchester had the honor of opening the Viennese Festival Weeks for an audience of 40,000 and in the same year this orchestra made its USA premiere at Royce Hall in Los Angeles and the Fox Theater in Atlanta GA. From its premiere at Hamburg's Thalia Theater in August 2003 to the last show in mid 2007 the lavish production "Palast Revue" with changing scenery, a stunning chorus line and video backdrop was seen by more than 300,000 people.

In Spring 2004 Max Raabe and his pianist Christoph Israel made his New York debut in two sold-out solo concerts in the Neue Galerie on New York's elegant Upper East Side. This and the following tour of Max Raabe & Palast Orchester to Los Angeles, Atlanta and San Antonio really sparked off their US career. In 2005 Max Raabe & Palast Orchester made their Carnegie Hall debut at Zankel Hall. In the following yearly tours to the US, the Berlin based band performed in an ever increasing number of cities, winning more and more enthusiastic fans as they played themselves from success to success. The highlight for the German gentlemen and beautiful lady violinist were two sold out concerts in Carnegie Hall, of which New York Times simply remarked "Fantastic!" and New York Daily News added "Max Raabe and his Palast Orchester may be one of the smoothest treasures ever to hit Carnegie Hall". Their 2007 Carnegie Hall concert was recorded live and released as "Tonight or Never", reaching Gold-status in Germany.

Recent tours in the US have included stops in Philadelphia, New York, Boston, Cleveland, Los Angeles, San Francisco, Chicago, Pittsburgh, and Minnesota, among many other cities. In October 2010 Max Raabe & Palast Orchester also made their first tour of Israel. In 2012, Universal Records will release their new album, "One Cannot Kiss Alone" in the US.

50th Anniversary Tour: Voice of Ages

Paddy Maloney and The Chieftains

With Special Guests

Friday, March 9, 8:00pm | Verizon Hall

PADDY MOLONEY, Tin whistle and uilleann pipes
KEVIN CONNEFF, Bodhran and vocals
MATT MALLOY, Flute
TRIONA MARSHALL, Harp
ALYTH McCORMACK, Vocals
JEFF WHITE, Guitar and Vocals
DEANIE RICHARDSON, Fiddle
JON PILATZKE, Fiddle and dancer
NATHAN PILATZKE, Dancer
CARA BUTLER, Dancer

Program announced from the stage.
This performance is approximately two hours, with one intermission.

This performance has been generously sponsored by Stradley, Ronon, Stevens, and Young.

About the Artists

THE CHIEFTAINS. Six time Grammy winners, The Chieftains are now recognized for bringing traditional Irish music to the world's attention. They have uncovered the wealth of traditional Irish music that has accumulated over the centuries, making the music their own with a style that is as exhilarating as it is definitive.

The Chieftains were formed in 1962 by Paddy Moloney, from the ranks of the top folk musicians in Ireland. Paddy brought together musicians such as fiddler Martin Fay, flautist Michael Tubridy, tin whistle virtuoso Seán Potts, and bodhrán player David Fallon. They recorded a supposedly one-off instrumental album but five years later were reunited with some additions - fiddler Seán Keane, and Peader Mercier replacing Fallon. Harpist Derek Bell came on board in 1973. It wasn't until 1975 that The Chieftains began playing together full time and they marked the event with a historic performance at Royal Albert Hall in London. The following few years saw the departure of Mercier, and the addition of bodhrán player and vocalist Kevin Conneff. Another lineup change in '78/79 would see the departure of Potts and Tubridy and the addition of a new flautist, Matt Molloy.

Although their early following was purely a folk audience, the range and variation of their music very quickly captured a much broader public, making them the best known Irish band in the world today.

Never afraid to shock purists and push boundaries, in their nearly 50 years together The Chieftains have amassed a dizzyingly varied resume. They have been involved in such historic events as a tour of China (being the first Western group to perform on the Great Wall), Roger Waters' "The Wall" performance in Berlin in 1990, became the first group to give a concert in the Capitol Building in Washington, DC (at the invitation of former Speaker, Thomas "Tip" O' Neill), and in October of 2001, Paddy performed at a Ground Zero memorial service in New York for the victims of September 11th. They have performed with many symphony and folk orchestras worldwide, and have broken many musical boundaries by collaborating and performing with some of the biggest names in rock, pop and traditional music in Ireland and around the world.

On top of their six Grammy awards, they have been honoured in their own country by being officially named Ireland's Musical Ambassadors, performed during the Pope's visit to Ireland in 1979 in front of a 135,000,000 strong audience, and were the subject of a Late Late Show tribute in 1987, their 25th anniversary. In 2010, Paddy's whistle and Matt's flute travelled to outer space with a NASA astronaut, and this past year in 2011, they performed for HRH Queen Elizabeth II during her historical visit to Ireland.

In 2010, The Chieftains released a collaboration with guitarist/producer Ry Cooder entitled "San Patricio" on the Concord Music Group label. The album was named after The San Patricio Battalion, a group of Irish immigrant conscripts who deserted the US Army in 1846 to fight on the Mexican side of the Mexican-American War. This release proved a remarkable collaboration, with many of the most distinguished Mexican and Mexican-American musicians including Lila Downs, Los Tigres Del Norte, Los Cenzontles, and Carlos Nunez, as well as narration by Liam Neeson and a piece featuring Linda Ronstadt. A commercial and critical success, the album sold over 60,000 copies in North America and charted number 37 in the Billboard 200, the highest charting of all 58 of The Chieftains albums. Extraordinarily, "San Patricio" was the subject of a St. Patrick's Day 2010 *New York Times* Editorial, which celebrated the unlikely juxtaposition between the Irish and the Mexicans: "The rest is joy, thoroughly Mexican yet utterly Irish, carried aloft by tin whistles, skin drums, pipes, harps, guitars, and stomping feet. It's a mix you've never heard, but eerily familiar…We are all people who have lost our land in one sad way and found another. Whether we lament and celebrate in a pub or cantina, whether our tricolour flag has a cactus on it or not, we are closer to one another than we remember."

The trappings of fame have not altered The Chieftains' love of, and loyalty to, their roots - they are as comfortable playing spontaneous Irish sessions as they are headlining a concert at Carnegie Hall. After all these years of making some of the most beautiful music in the world, The Chieftains' music remains as fresh and relevant as when they first began.

2012 will mark the group's 50th anniversary, and they plan to celebrate the momentous

About the Artists

occasion by collaborating with old and new friends alike, reliving past memories and introducing The Chieftains historic career to a whole new generation of fans. The Chieftains' *Voice of Ages* finds the band collaborating with some of modern music's fastest rising artists (Bon Iver, The Decemberists, and Paolo Nutini among them) to reinterpret traditional songs for old and new generations alike, proving what the music means today while hinting where it might lead tomorrow.

ALYTH McCORMACK. A voice described as having 'spun glass fragility belying a sinewy strength,' accompaniments 'transcendentally timeless and effortlessly contemporary,' combined with the uncomplicated conviction with which she communicates with her audiences have ensured that Alyth is one of the most exciting singers on the Celtic scene. Her vocal talent and her understanding approach give her an ability to cross over diverse singing styles making her comfortable performing with a variety of artists. She was born and raised on the Island of Lewis of the Northwest coast of Scotland After the academy, Alyth returned to her roots and began another education altogether, touring with various bands and projects throughout Germany, Spain, Italy, Estonia, North America, the U.K., Brazil, Ireland, Switzerland, Greece, Austria, Hungary, Norway, and Sweden. During this time she recorded with various artists, appearing on 16 albums to date, and in 2000 released her first solo CD ***An Iomall*** (The Edge) on Vertical Records. She has appeared at various festivals—Celtic Colours, Celtic Connections, The Edinburgh International Festival, The Lammertree Festival, Hebridean Celtic Festival—and in 2001 performed with her trio as part of "Distilled-Scotland Live in New York."

Alyth also works as an actress performing for both stage and screen. She has worked with such directors as Alison Peebles, Ian McElhinney, and Chris Baldock, and is a founding member of Scottish Theatre Group 'Dogstar,' taking leading roles in their award-winning productions. Alyth has appeared on various film soundtracks, most notably *Festival* by Annie Griffin, winner of the British Comedy Award for Best Comedy Film 2005.

CARA BUTLER. Under the tutelage of renowned Irish dance master Donny Golden, she went on to win numerous Irish dance championships at world-class levels, including five regional and six national titles. Her competitive years were also intermingled with performing with the best of Irish music exports, including Cherish the Ladies, Greenfields of America, and Solas. Since 1992 she has been the principal female dancer with The Chieftains, who are six-time Grammy award winners. Cara is famous for her starring role as the lead dancer in the nationwide Folgers coffee commercial, A Dancer's Morning, and can be seen dancing in Shania Twain's video, "Don't be Stupid." In 1999, Cara opened as a principal dancer in Jean Butler and Colin Dunne's Dancing on Dangerous Ground in London's Theatre Royal Drury Lane. She continues to work with her sister of Riverdance fame doing dance workshops and appearing in Jean Butler's Masterclass, an instructional DVD. Cara Butler's expertise lies in her formal Irish dance training but is not limited by it. She is a performer at heart and her various talents have enabled her to excel in many mediums. In 1996 she toured with Ashley MacIsaac showcasing her virtuosity as a singer and dancer, and is now performing with The StepCrew, which has brought together tap, Canadian and Irish Stepdancing in a thrilling new dance show.

DEANIE RICHARDSON. Long regarded as one of country and bluegrass music's most soulful and heartfelt fiddle players, Nashville native Deanie Richardson has toured and recorded with some of the most respected names in the industry, including Vince Gill and Patty Loveless, who's Grammy nominated "Mountain Soul" and most recent recording "Sleepless Nights" (also nominated for a 2008 Grammy) showcase her unique and inimitable musicianship. Despite her busy touring, performance and recording schedule, Deanie devotes much of her time to her school, The Main Stage, teaching and guiding a new crop of young fiddle, guitar and mandolin players down Tennessee's rich country music roads.

JEFF WHITE. Jeff is a singer/guitarist active on the American bluegrass and country scene for the last twenty years. Starting out with Alison Krauss and Union Station back in the late eighties Jeff contributed to two of Alison's early recordings playing guitar and singing harmonies on 'Two Highways' and the Grammy award winning 'I've got that Old Feeling'. After arriving in Nashville Tennessee in 1992 Jeff started

About the Artists

playing and singing harmonies with country artist Vince Gill. He has contributed to many of Vince's records most recently his box set 'These Days' which was nominated for Album of the Year honors at this year's Grammy Awards. Jeff began touring with the Chieftains in 2000 and in 2002 he helped the band with their two Bluegrass/Greengrass records 'Down the Old Plank Road' and 'Further Down the Old Plank Road', and their 'Live in Dublin: Tribute to Derek Bell' album. He has appeared on records or toured with Tim O'Brien, Patty Loveless, Lyle Lovett, Keith Whitley, Charley Pride, and made two solo albums on the Rounder record label. He is a fiddle freak who loves all styles of fiddling. He has produced two award winning albums with fiddle ace Michael Cleveland the last which featured an all-star lineup with guests like Del McCoury, Vince Gill, Dan Tyminski, and Tim O'Brien. He is a songwriter as well, his songs having been covered by Alison Krauss and Union Station, Del McCoury, and Dan Tyminski.

JON & NATHAN PILATZKE. This duo, undoubtedly the most dynamic and energetic pair of stepdancers to ever hit the stage, have been performing together for upwards of 20 years and have over 45 years of stepdance experience between them. Hailing from the Ottawa Valley of Ontario, Canada, Jon and Nathan (who has been aptly nicknamed "Crazy Legs") started stepdancing at the tender ages of 4 and 5 respectively. Jon then picked up the fiddle at age 9. Since 2002, these brothers have been touring the world with Irish moguls The Chieftains, visiting countries including Sweden, Norway, China, Australia, and most of Eastern Europe and North America. They have performed everywhere from The Ryman Auditorium with Emmylou Harris, Ricky Skaggs, and Alison Krauss to Late Night with David Letterman and Conan O'Brien. In addition, Jon was invited in 2001 to join 10 of Canada's best fiddlers in a diverse musical show called Bowfire, which is currently touring North America. 2005 proved triumphant for the Pilatzke brothers as they garnered a Gemini Award (the Canadian equivalent of the Emmy) for "Best Performance in a Variety Program" on *The Chieftains in Canada*. Jon and Nathan were also extremely proud to be performing throughout the 2005 Grammy-nominated record The Chieftains Live From Dublin: A Tribute to Derek Bell. Back in Canada, Jon and Nathan perform with The StepCrew, a group that combines tap, Canadian, and Irish stepdancing in a thrilling new show.

TRIONA MARSHALL. Trained as a Classical Harpist, Triona was principal harpist with the RTE Concert Orchestra for five years up to 2003, when she was invited to play as guest harpist for the Chieftains. Since then she has performed solely on the Irish Harp playing as both guest harpist with the Chieftains on tours throughout the world and as a solo performer, with performances at the 9th World Harp Congress, the Special Olympics Opening Ceremony held in Croke Park, Dublin, and at the 2005 Edinburgh Fringe Festival where with Thomas Ranjo – sole non-Japanese performer of the Satsuma biwa or "Lute of the Samurai" she successfully performed both Japanese and Irish music with harp and shakuhachi as well as harp and biwa.

As principal harpist with the RTE Concert Orchestra, she likewise explored a number of different styles varying from Jazz to Modern Irish and standard Classical. These included, amongst others, the premiere performance of contemporary Jazz artist Bobby Lamb's "Shining Sea" for harp and Orchestra, a performance of Robert Farnon's "Intermezzo" for harp and strings, Bill Whelan's "Seville Suite" along with the "Concierto de Aranjuez" by Joaquin Rodrigo. Triona comes from Portlaoise in Ireland. She is one of five in a family of musicians and started playing the harp when she was seven. After winning numerous harp competitions throughout Ireland, her studies and performances took her around Europe. She also made a number of tours as a member of the EUYO (European Union Youth Orchestra) over four years.

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Fred J. Cooper Memorial Organ Series

Canadian Brass with Jeffrey Brillhart, organ

Saturday, March 10, 3:00pm | Verizon Hall

CANADIAN BRASS

JEFFREY BRILLHART, Organ

JOHANN SEBASTIAN BACH (1685 – 1750)	Prelude and Fugue in G Major, BWV 550
JOHANNES BRAHMS (1833 – 1897)	Fugue in A-flat minor
LOUIS VIERNE (1870 – 1937)	Symphonie No. 6 in B minor, Op. 59 V: Final
SAMUEL SCHEIDT (1587 – 1654)	Galliard Battaglia
JOHANN SEBASTIAN BACH	"Little" Fugue in G minor
SONNY KOMPANEK (1969 – Present)	Killer Tango
CHARLES DELAWARE "DEL" STAIGERS (1899 – 1950)	Carnival of Venice
	Intermission
GIOVANNI GABRIELI (ca. 1555 – 1612)	Canzon septimi toni No. 2
GABRIELI	Canzon primi toni
BRAHMS (arr. Ridenour)	Waltz No. 5, Op. 39
BRAHMS	"Geistliche Lied," Op. 30
BRAHMS (arr. Sauer)	Chorale Preludes, Op. 122 (selections)
GABRIEL FAURE (arr. Reed) (1845 – 1924)	Cantique de Jean Racine, Op. 11
JOHN ELLIS (1943-2010)	Prayer for Understanding
BACH	Toccata and Fugue in D minor

This series is made possible through a generous donation by the Fred J. Cooper Organ Restoration Fund as recommended by Frederick R. Haas and Daniel K. Meyer.

The final installment of the series will be Saturday, April 21, 2012, 3pm, in Verizon Hall.
A Tribute to John Weaver.

About the Artists

CANADIAN BRASS. Five tremendous brass musicians — each a virtuoso in his own right — form the legendary Canadian Brass. With an international reputation as one of the most popular brass ensembles today, Canadian Brass has truly earned the distinction of "the world's most famous brass group."

Friends Chuck Daellenbach and Gene Watts first came together in 1970 to form a brass quintet – a chamber music setting not entirely new, but never before having garnered the success and storied career Canadian Brass would achieve over the next 40 years. Initially, Gene took on the role of developing new repertoire while Chuck was the moving force in marketing, publishing and managing the group. Three empty chairs were quickly filled and together, the group's imagination and consummate musicianship elevated the art of the brass quintet to what it is today. Here was not only an opportunity to explore the possibilities of an all-brass chamber group but a challenge to bring the sound and the excitement of brass music to new audiences.

The varied Canadian Brass repertoire features brass standards as well as a wide-ranging library of original arrangements created especially for them. These include the works of Renaissance and Baroque masters, Classical works, marches, holiday favorites, ragtime, Dixieland, Latin, jazz, big band, Broadway and Christian music as well as popular songs and standards. Having started with a very limited base, Canadian Brass has created their own musical world by transcribing, arranging and commissioning more than 200 works, including critically acclaimed compositions from Michael Kamen, Luther Henderson, Bramwell Tovey, Don Gillis and more. They have transformed a previously neglected group of instruments with a limited repertoire into a versatile and vital ensemble that can play everything from Gabrieli to Gershwin! Canadian Brass is especially noted for their famous Holiday Concerts at Christmastime and was at the forefront of re-establishing Scott Joplin with today's audiences through their research, arrangements and recordings of his "rags" and other works.

With a discography of over 90 albums and an extensive world-wide touring schedule, Canadian Brass is an important pioneer in bringing brass music to mass audiences everywhere. They have sold well over 2 million albums worldwide, with 1.2 million sold in the Nielsen Soundscan era alone (since 1991). They continue to score Billboard chart positions — most recently with their rousing recording of patriotic songs and marches, *Stars & Stripes: Canadian Brass Salute America*, which spent 8 weeks in the Top 25 on the Billboard Classical Chart during the summer of 2010, peaking at #2! Touring legends with an enthusiastic fan base, the Canadian Brass play to packed houses everywhere throughout the USA, Canada, Japan and Europe. They were the first brass ensemble from the West to perform in the People's Republic of China (where they returned for a 5-city tour to great acclaim in the spring of 2010) as well as the first brass group to take the stage at the venerable Carnegie Hall. They have also performed in Australia, the Middle East, the Soviet Union and South America. On numerous occasions

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About the Artists

Canadian Brass has been invited by the Canadian Government to play for visiting heads of states, becoming one of Canada's greatest resources and musical ambassadors.

Masters of concert presentations — from formal classical concerts to music served up with lively dialogue and theatrical effects — Canadian Brass has developed a uniquely engaging stage presence and rapport with audiences. Whatever the style, the music is central and performed with utmost dedication, skill and excellence. The hallmark of any Canadian Brass performance is entertainment, spontaneity, virtuosity and, most of all, fun.

Millions of television viewers have had Canadian Brass come into their homes with appearances on *The Tonight Show*, *Today* and *Entertainment Tonight*. They have appeared as guest artists on *Evening at Pops* with John Williams and the Boston Pops, Beverly Sills' *Music Around the World*, numerous PBS specials, including a celebrated appearance on *Sesame Street*, and are frequent guests of many major symphony orchestras. Canadian Brass were the featured artists on the soundtrack to the 1988 film *The Couch Trip*, starring Dan Aykroyd and Walter Matthau. Consummate artists, the quintet has also created unique and interactive videos that have gained an international audience including a series of DVDs featuring the brass in concert and teaching. They are on the cutting edge of technology offering their fans multimedia airplay, downloads, streaming opportunities as well as digital applications with iPhone and other smartphone carriers. Their facebook fans number nearly nine thousand, growing daily!

Education plays a key role in the story of Canadian Brass and each member is uniquely attuned to training the next generation of players. On their travels around the world, they often pause for master classes and are more than happy to work with students and young audiences. Canadian Brass is chamber quintet-in-residence at the Music Academy of the West in Santa Barbara, California, and has created an innovative brass summer course at the Eastman School of Music. A vital part of their outreach is their role as clinicians for Conn-Selmer, where music comes alive by validating its purpose through performance and personal association, as well as their support and interaction with El Sistema, the acclaimed global music education program. They have also made available a library of brass music for performers of all levels as well as learning tools, all in conjunction with the Hal Leonard Corporation.

Since 1998 Canadian Brass has been an exclusive artist at Opening Day Entertainment Group. Their CDs and DVD are distributed in the US by E1 Entertainment and in Canada by Universal Music Canada.

Canadian Brass is Chuck Daellenbach (tuba), Christopher Coletti and Brandon Ridenour (trumpets), Achilles Liarmakopoulos (trombone) and Eric Reed (horn).

With four decades under their belts, Canadian Brass continues to thrill audiences around the world - and they don't look like they are letting up anytime soon!

Canadian Brass performs on 24-karat gold plated Conn-Selmer instruments and is an Opening Day recording artist.
Canadian Brass recordings are available at ArkivMusic.com/CanadianBrass.

The official website of Canadian Brass is www.canadianbrass.com
Canadian Brass appears by arrangement with IMG Artists
152 West 57th Street, 5th Floor,
New York, NY 10019.
Tel: 212/994-3500

JEFFREY BRILLHART (Organ) A native Iowan, Jeffrey Brillhart has served as Director of Music and Fine Arts at the Bryn Mawr Presbyterian Church since 1983. Jeffrey's responsibilities at Bryn Mawr Church include directing the Senior Choir, Bryn Mawr Chamber Singers, Singing for Life, and the St. Andrew Boy Choir; oversight of the Vespers Series; oversight of all children and youth choirs; and the church's arts outreach and visual arts ministries. During his tenure he has overseen the installation of two major pipe organs and establishment of a choir school, and the West Philadelphia Children's Choir (now the Singing City Children's Choir).

In 1994 he won first place prize in the American Guild of Organists National Competition in Organ Improvisation (NCOI). Since that time, his recital tours have taken him throughout America, with engagements in San Diego, Seattle, Birmingham, Tuscaloosa, Waco, Chicago, Pittsburgh, New York City, Iowa City,

About the Artists

Des Moines, Worcester, and throughout the eastern seaboard. In May 2006, he performed with the Pittsburgh Symphony in one of the inaugural concerts of the new Dobson Organ in Kimmel Center. In July 2006, he served as director of the Adult and Chamber Choirs at the Presbyterian Association of Musician's Westminster Conference. Jeffrey has presented master classes at the Curtis Institute of Music, University of Iowa, Baylor University, Furman University, the Eastman School of Music, the University of Alabama, Westminster Choir College, Walla Walla College, and for numerous chapters of The American Guild of Organists. He has also served as special music advisor to The Philadelphia Orchestra, working with Maestros Bobby McFerrin and Thomas Wilkins.

In May 2005, he was invited to join the music faculty of Yale University, where he teaches organ improvisation at the graduate level. His students at Yale have advanced to improvisation competitions in the United States and Europe.

In June 1999, he was appointed the fourth Music Director of Singing City, having served as Associate Director in the 1998-99 season, when he worked closely with then Music Director Joseph Flummerfelt. As Music Director, Mr. Brillhart provides artistic leadership for a rich program of concerts, educational instruction in local schools, and outreach to diverse communities. He directs the choir and oversees all aspects of Singing City's musical initiatives. During his tenure with Singing City the choir has traveled to Cuba, Northern Ireland, the Republic of Ireland, and Brazil, presented more than one two-hundred concerts, performed with The Philadelphia Orchestra and the Chamber Orchestra of Philadelphia, and worked with such internationally renowned artists as Helmuth Rilling, Dave Brubeck, Nick Page, Moses Hogan, Andre Thomas, Anton Armstrong, Weston Noble, and Rossen Milanov. In April 2007, he conducted Singing City and Kronos Quartet at the Kimmel Center in the Philadelphia premiere of "Sun Rings", an oratorio commissioned by NASA.

In 1993, he took a sabbatical in Paris, France where he studied organ improvisation, the organ symphonies of Louis Vierne, and the music of Maurice Duruflé. His teachers included Olivier Latry, Philippe Lefebvre, Marie Madeleine Duruflé and Wolfgang Seifan. While in Paris he was one of the first Americans to play a recital on the newly restored organ at Notre Dame Cathedral, performing works of Louis Vierne and Max Reger. In 2008, he observed a second sabbatical, which took him to Paris, Haarlem (Netherlands) and South America where he authored a textbook on organ improvisation, studied organ improvisation with Thomasz Nowak and the complete organ works of Olivier Messiaen with Olivier Latry. Recent engagements include the presentation of a paper titled Olivier Messiaen and Improvisation in Amsterdam, a solo recital on the recently renovated Longwood Gardens Aeolian organ, and two improvised concerts with French organist Sophie-Veronique Cauchefer-Choplin at the Eastman School of Music. In August-September 2012, he will serve as judge for the International Chartres Competition and play a solo recital at Chartres Cathedral. His textbook, *Breaking Free: Finding a Personal Language for Organ Improvisation through 20th century French Improvisation Techniques* was released by Wayne Leupold Editions in November 2011.

Aurora Series for Chamber Opera

Elegy for Young Lovers

Curtis Opera Theatre, in association with the Opera Company of Philadelphia and The Kimmel Center for the Performing Arts

Wednesday, March 14, 7:30pm | Perelman Theater
Friday, March 16, 8:00pm | Perelman Theater
Sunday, March 18, 2:30pm | Perelman Theater

HANS WERNER HENZE, Music
W. H. AUDEN AND CHESTER KALLMAN, Text

Curtis Opera Theatre
Curtis Symphony Orchestra

GEORGE MANAHAN, conductor
CHAS RADER-SHIEBER, stage director
DAVID ZINN, scenic designer
JACOB A. CLIMER, costume designer
ALLEN HAHN, lighting designer

This program will run approximately three hours, including two 20-minute intermissions.

Projected titles provided by arrangement with Bayshore Opera Translations.
Transcription by Lindley L. Becker.

This production made possible, in part, through the support of the Horace W. Goldsmith Foundation, the William Penn Foundation, and the National Endowment for the Arts.

Synopsis

ACT 1

The famous poet Mittenhofer is making a regular visit to Hilda Mack at an Austrian alpine inn, accompanied by his secretary Carolina, his young lover Elisabeth, and his old friend Dr. Wilhelm Reischmann, who has brought his son Toni. The tormented Hilda—who awaits the return of her husband 40 years after he went mountain-climbing in a snowstorm never to return—has visions that inspire Mittenhofer's poetry. Today, she sings of a pair of doomed lovers.

Carolina has reviews of Mittenhofer's poems. He rages against the critics, then reduces Carolina to tears when he discovers a mistake in her transcription of one of his poems. Meanwhile, Hilda warns Elisabeth of imminent danger and begs her to flee. Mauer, a mountain guide, enters and announces that the body of Hilda's husband has finally been found.

ACT 2

Mittenhofer discovers that Toni and Elisabeth have fallen in love, and artfully woos her back. She agrees to end her brief dalliance, but Toni becomes angry, blaming Mittenhofer for her change of attitude. Dr. Reischmann gives his blessing to the young lovers, and Mittenhofer appears to acquiesce, but when they all leave, he explodes in a bitter fit of rage.

ACT 3

In the morning, Toni and Elisabeth decide to go mountain climbing, unaware that a storm is approaching. Mauer enters the inn to see if anyone is out and needs to be rescued. Mittenhofer lies and says no. Toni and Elisabeth are trapped in the blizzard. Realizing they are doomed, they imagine that they are an older couple looking back at 40 years together; then die.

Later, Mittenhofer is in Vienna at a celebration of his 60th birthday. In an act of dark irony, he reads his recent poem, "Elegy for Young Lovers," which he has dedicated to "the memory of a brave and beautiful young couple."

Program Notes

As much as any other composer working in the past 75 years, Hans Werner Henze is an artist of his times and environment. The influences on his output have ranged from the monstrosity of Nazism he encountered in his youth in Germany, to the beautiful rhythms and mores of his adopted home, Italy, in the hills of Tuscany.

Henze began his career in the smoldering wasteland of postwar Europe. Ardent young composers of the time rejected tonality as epitomized by the bloated pomposity of Wagner and other high Romantics, hearing in it the very soundtrack of fascism. Schoenberg's twelve-tone system, which had gone dormant during the war years, was suddenly the only way to make music. Pierre Boulez famously declared that "anyone who hasn't experienced the necessity of the serial language is useless!"

Yet it was precisely such strident politicization of art that, ironically, evoked fascism for Henze, and it ultimately drove the composer away from doctrinaire serialism by the mid-1950s. He never rejected the often dissonant, polytonal harmonic style that is the lingua franca of the Modern era. But he suffused it with an affectionate homage to German expressionism, in the manner of Berg and some of the extravagantly textured early works of Richard Strauss, and even a broader historicism that hearkens back to Monteverdi and the very origins of opera. Henze is also known to greatly revere Mozart; according to a profile by the music critic Joan Peyser, he has said that he had the score of *The Marriage of Figaro* open while writing *Elegy for Young Lovers*.

Henze completed *Elegy for Young Lovers* in 1961, at the height of this new phase of his career. Later the composer would become politically active, embracing the socialist fervor of the 1960s protest movements and incorporating advocacy into his music; but

Program Notes/About the Artists

this opera follows a more traditional narrative, vividly exploring human relationships with the kind of subtlety and quiet anguish that we associate with Ibsen and Chekhov. This strong literary sensibility is greatly enhanced by Henze's choice of librettists, W. H. Auden and Chester Kallman, the same team that collaborated with Stravinsky for *The Rake's Progress*.

If it is true, as Henze has stated, that his work in this period of his life was largely autobiographical, then *Elegy for Young Lovers* presents us with a conundrum, because the opera's protagonist, the poet Gregor Mittenhofer, is something of a monster. It is an unusual portrait of a poet, emphasizing the egoism and manipulative tendencies in interpersonal affairs that come naturally to the solitary artist.

In contrast, Henze is deeply admired among contemporary composers as a generous and gentle soul. If there is anything of his own personality in the character of Mittenhofer, it is perhaps the realization that evil lurks in the hearts of all of us—an insight that Henze would have acquired by firsthand observation at any number of points in his long and rich life.

—Peter Burwasser

The **CURTIS INSTITUTE OF MUSIC** educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 163 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924. All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Each season Curtis extends its reach to global audiences through Curtis On Tour. Visit www.curtis.edu/Performances for more information.

The **Curtis Opera Theatre**, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season in three to four fully staged productions at varied venues, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

As Philadelphia's leading producer of opera, the **OPERA COMPANY OF PHILADELPHIA** presents large mainstage productions at the Academy of Music each season, along with a more intimate chamber work and a collaborative production with the Curtis Institute of Music. The Opera Company is committed to presenting the highest quality in opera, nurturing rising young talent, and providing educational opportunities to audiences of all ages through extensive community partnerships. The 2011–12 season features *Carmen*, *Abduction from the Seraglio*, and *Manon Lescaut*, at the Academy of Music, and as well as the Philadelphia premiere of Nico Muhly's *Dark Sisters* and Curtis Opera Theatre's *Elegy for Young Lovers*, both part of the Aurora Series for Chamber Opera at the Perelman Theater. For information, call 215-732-8400 or visit www.operaphila.org.

Elegy for Young Lovers is the fifth time that the Curtis Opera Theatre has joined with both the Opera Company of Philadelphia and Kimmel Center Presents in presenting opera at the Perelman Theater. Through this endeavor, the accomplished young artists at Curtis present an important piece of repertoire that is marketed to enthusiastic, opera-loving audiences at both the Opera Company and the Kimmel Center.

GEORGE MANAHAN (conductor) is music director of the American Composers Orchestra and director of orchestral studies at the

About the Artists

Manhattan School of Music. He recently completed a fourteen-year tenure as music director of the New York City Opera and has served as music director of the Richmond Symphony. In May 2011 he was honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers."

Mr. Manahan has distinguished himself as one of the foremost conductors of our time and is especially known in the opera world for his musical guidance of diverse productions such as *La fanciulla del West*, *Daphne*, *Ermione*, *Dialogues of the Carmelites*, *Cendrillon*, and *Die tote Stadt*. Mr. Manahan's 2009 Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. In 2010 he conducted a fully staged production of the same work with the Curtis Opera Theatre in celebration of the Barber centenary.

His guest appearances include the Orchestra of St. Luke's; the Atlanta, Charlotte, Hollywood Bowl, Indianapolis, Jerusalem, Milwaukee, National, New Jersey (former acting music director), and San Francisco symphonies; the Juilliard and Manhattan schools of music; Warsaw Philharmonic; Music Academy of the West; Aspen Music Festival; Chicago, Glimmerglass, Minneapolis (former principal conductor), Paris, Portland, Santa Fe, Seattle, and St. Louis opera companies; Teatro de Communale de Bologna; the Bergen Festival; and the Casals Festival.

CHAS RADER-SHIEBER (stage director) has staged over twenty-five operas for the Curtis Opera Theatre since 1991, most recently *Idomeneo*. Other recent work includes Lehár's *Die lustige Witwe* for Staatstheater Darmstadt, Mozart's *La clemenza di Tito* for Vancouver Opera, Handel's *Tolomeo* (American stage premiere) for Glimmerglass Festival and *Tamerlano* for Washington National and Los Angeles operas, *Don Giovanni* for Music Academy of the West, *Die Entführung aus dem Serail* for Lyric Opera of Chicago and San Francisco Opera, and Charpentier's *David et Jonathas* for Pinchgut Opera in Sydney. Mr. Rader-Shieber's other credits include work for the opera companies of Houston, Minnesota, New York City, Philadelphia, Pittsburgh, Santa Fe, Spoleto USA, and St. Louis.

Having made a specialty of 17th- and 18th-century operas, Mr. Rader-Shieber has directed Mozart's *Idomeneo*, *La clemenza di Tito*, *Die Zauberflöte*, *Le nozze di Figaro*, *Il re pastore*, and *Così fan tutte*, and Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Acis and Galatea*, *Imeneo*, *Alcina*, *Xerxes*, *Partenope*, *Tolomeo*, and *Flavio*, as well as works of Monteverdi, Cavalli, Purcell, Charpentier, and Gluck.

Mr. Rader-Shieber joined the Curtis faculty in 2009.

DAVID ZINN (scenic design) has designed the scenery for *Idomeneo*, *Antony and Cleopatra*, *Wozzeck*, and *Ainadamar*, among others, and sets and costumes for *Miss Julie*. His Broadway credits include costumes for *In the Next Room*, *Xanadu*, and *A Tale of Two Cities*, while for opera he has designed sets and costumes for Lyric Opera of Chicago; Arizona, New York City, Glimmerglass, Minneapolis, Pittsburgh, Santa Fe, and Washington National operas; and others. Mr. Zinn's regional theater work includes set and/or costume designs for American Repertory Theatre; Centerstage; Guthrie, Yale Repertory, and Seattle Repertory theaters; and La Jolla Playhouse. Off-Broadway he has designed sets and/or costumes for Manhattan Theater Club, Signature Theatre Company, Second Stage, Atlantic Theater Company, Target Margin, and Salt Theater. Mr. Zinn received a 2008 Obie Award for sustained excellence in costume and set design.

JACOB A. CLIMER (costume design) has created costumes for the Curtis Opera Theatre's productions of *Idomeneo* and *Antony and Cleopatra*. His other opera credits include *The Grapes of Wrath* (Carnegie Hall) and *Don Giovanni* (Music Academy of the West). For the theater, Mr. Climer has designed *Tokio Confidential* (Atlantic Stages), *Hamlet* (Shakespeare Festival of Dallas), *Hat Full of Rain* (Strasberg Institute and Warsaw's ITSELF Festival), *WTC View* (59E59), *The Who's Tommy* (ReVision Theatre), *The Rise and Fall of Annie Hall* (Vineyard Playhouse), *To Kill a Mockingbird* (Barrington Stage Company), *Three Lost Chords* (Zipper Theater), and *Johnny Appleef#%er* (Ohio Theater). Mr. Climer received a B.F.A. from University of Evansville and an M.F.A. from Carnegie Mellon University.

About the Artists

ALLEN HAHN (lighting design) has collaborated with the Curtis Opera Theatre for *A Midsummer Night's Dream* and *Impressions de Pelléas*. His European credits include *Giulio Cesare* and *Kafka's Trial* (world premiere) for the Royal Danish Opera; *La finta giardiniera* and *La fanciulla del West* for the Netherlands' *Opera Zuid*; and additional productions in France, Germany, Spain, and the United Kingdom. Mr. Hahn's work in the United States includes *Rinaldo* (New York City Opera); the world premiere of *Miss Lonelyhearts* (Juilliard Opera Center); *Il sogno di Scipione* (Gotham Chamber Opera); and designs for Spoleto USA, Santa Fe Opera, Glimmerglass Festival, and the Chicago Opera Theater. Several of his designs were selected for the 2007 Prague Quadrennial exhibition, and he served as lighting design curator for the United States exhibit at the 2011 Quadrennial. Mr. Hahn has worked with artist Tony Oursler on installations at the Metropolitan Museum of Art and Denmark's ARoS Kunstmuseum, and, since 1994, on numerous productions with the Builders Association, a New York-based cross-media performance company.

MIKAEL ELIASEN (artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies), Danish-born coach and accompanist, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For over twenty years he has taught at Chautauqua's Voice program during the summers.

RALPH BATMAN (managing director of Vocal Studies and the Curtis Opera Theatre) joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

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BANDO KOTOJI, Direction

MIYAZAKI MIYAKO, Manager
SHOCHIKU ISHO, Costume
KAJI KATSURA, Wig Provider
SHINMARU, Wig-maker
TANAKA KODOUGU, Stage Set & Props
KAWAMOTO RYUYO, Koken/Stagehand
KAWAMOTO SHIYO, Assistant

(All names are given in the Japanese format of family name followed by given name.)

The five-city East Coast tour of the Kabuki Dance program is organized by Japan Society and funded by The Japan Foundation in celebration of the 100th anniversary of Japan's gift of cherry trees to Washington, DC and New York City.

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Program

SANBASO	**BANDO KOTOJI**, Performer **TAKEMOTO KOSHIKO, TAKEMOTO KOSHIHARU**, Chanters **TSURUSAWA KAZU, TSURUSAWA YAYA,** Shamisen **MOCHIZUKI TAIKICHI**, Hayashi/Percussion
CHO NO MICHIYUKI The Last Journey of Two Butterflies	**HANANOMOTO KAI**, Sukekuni **NISHIZAKI SAKURAKO**, Komaki **TAKEMOTO KOSHIKO, TAKEMOTO KOSHIHARU**, Chanters **TSURUSAWA KAZU, TSURUSAWA YAYA,** Shamisen **MOCHIZUKI TAIKICHI**, Hayashi/Percussion
TAMATORI AMA The Pearl Diver	**FURUSAWA UFO**, Performer **FUJII HIROKAZU**, Jiuta (shamisen/singing) **MOCHIZUKI TAIKICHI**, Hayashi/Percussion
	Intermission
YOSHINO-YAMA Yoshino Mountain	**BANDO KOTOJI**, Tadanobu **NISHIZAKI EMINO**, Shizuka-gozen **TAKEMOTO KOSHIKO, TAKEMOTO KOSHIHARU**, Chanters **TSURUSAWA KAZU, TSURUSAWA YAYA,** Shamisen **MOCHIZUKI TAIKICHI**, Hayashi/Percussion

About nihon buyo

Nihon buyo can be translated as "Japanese (nihon) dance (buyo)." The word *buyo* consists of two Chinese characters - the first *bu* (舞), which refers to traditional Japanese dance such as dance found in noh, and the second *yo* (踊), which carries a broader meaning of dance, or dance-like movement. The word *buyo* was conceived of during a period of Westernization in Japan at the beginning of the 20th century as an equivalent to the English word "dance." So does *nihon buyo* actually mean Japanese-Western dance?

Nihon buyo technique is the same as kabuki dance technique. They share the same training methods, which require their students to begin from early childhood in order to master the necessary highly stylized body movements. In this sense, *nihon buyo* can be categorized as a type of traditional Japanese performing arts. However, when western concepts of "high-art" entered Japan at the end of the 19th century, a new performing arts movement began to develop. Japanese artists were inspired to incorporate individual expression into their work, and professional kabuki performers and kabuki dance practitioners to free themselves from grand kabuki productions as their only means of public presentation.

Using traditional kabuki dance techniques, *nihon buyo* performers have built up a repertoire that now consists of popular sections from famous kabuki plays as well as pieces inspired by classical noh plays and old folk tales. They have also integrated musical elements from kabuki and bunraku such as shamisen and storytelling chanters.

Program Notes

SANBASO

Sanbaso is a joyful dance that gives thanks to the gods and prays for a peaceful and prosperous future. Originally created as a part of the ancient and celebratory noh play *Okina*, *Sanbaso* has since been adapted for all kinds of Japanese traditional performing arts including kabuki, bunraku, other puppetry styles, and *nihon buyo*. It was traditionally presented for specific celebratory occasions such as the New Year or the opening of a new theater. Whenever and in whatever form *Sanbaso* is performed, it always appears at the beginning of a program, and the actions of the performers (or puppets) represent ancient religious devotions in which the gods were implored to provide a successful harvest.

***CHO NO MICHIYUKI* – THE LAST JOURNEY OF TWO BUTTERFLIES**

This story was written by kabuki script writer Namiki Gohei (1747-1808) as the *michiyuki* (journey segment) of his play *Keisei Yamatososhi*. The flashy choreography and costumes of *Cho no Michiyuki* in the successful 1962 re-staging of *Keisei Yamatososhi* at Tokyo's Kabuki-za Theater further popularized this segment and led to its adaption by *nihon buyo* performers into an independent dance piece performed in the *Gidayu* music tradition, a style of chanting accompanied by shamisen.

Background and synopsis: Sukekuni and Komaki are lovers who belong to two feuding families. Deep in grief after Komaki's tragic death, Sukekuni decides to take his own life. In death, the two lovers, who were unable to be together in life, are reunited as butterflies and enjoy flying together in a flower field. But when they finally reach the afterworld, they are burned in the fires of hell as a result of the sins of their families.

***TAMATORI AMA* – THE PEARL DIVER**

Tamatori Ama is based on the famous legend *Ryugu Tamatori-hime* (The *Dragon and the Tamatori Princess*) associated with the Shido Temple in Kagawa Prefecture. In the medieval period the legend was adapted into the well-known noh play *Ama* (Pearl-Diving Woman), and was later developed into a *nihon buyo* piece.

Tamatori Ama is categorized as *jiuta-mai* (*jiuta* dance), a type of *nihon buyo* developed in the Kyoto region of Japan. *Juita-mai* is accompanied by *jiuta*, one of the oldest styles of music for shamisen and singing which was developed at the beginning of the 17th century. Since many *jiuta-mai* are adapted from classical noh plays, they are often known for their quiet and serene qualities.

Background and synopsis: Fujiwara-no Fuhito, the son of a mid-7th century noble politician Fujiwara-no Kamatari, travels to Shido Village in search of a pearl which had been sent by his sister in China to mourn their late father. En route, however, the pearl was stolen by the Divine Dragon of the sea. Without knowing the pearl's whereabouts, Fuhito, disguised as a commoner, settles in Shido and falls in love with a local pearl diver. One day, Fuhito reveals the true purpose of his trip to his lover. Sympathizing with Fuhito, the pearl diver, who at this point has given birth to Fuhito's son, agrees to dive into the sea to reclaim the treasure from the Dragon Palace. In return, she makes Fuhito promise that their son will become heir to the noble Fujiwara family.

The woman dives deep into the sea. By the power of her sutras, she is able to reclaim the treasure, but is chased relentlessly by the Divine Dragon. Knowing that the Dragon loathes the dead, the woman cuts herself with a knife just below her breast and hides the pearl under her torn flesh. As the Dragon disappears, the woman, without much longer to live, tugs at her lifeline and is pulled up to the surface of the water.

***YOSHINO-YAMA* — YOSHINO MOUNTAIN**

Yoshino-yama was co-written by Takeda Izumo, Miyoshi Shoraku and Namiki Senryu as the *michiyuki* (journey segment) of the play

Program Notes

Yoshitsune Senbon-zakura (*Yoshitsune and the Thousand Cherry Trees*), which premiered as a puppet play at the Takemoto-za Theater in Osaka in 1747 and was adapted into a kabuki production in the following year. It has since become one of the most frequently performed and popular pieces in the kabuki repertoire. Since the early 19th century, this *michiyuki* has been performed with different styles of chanting accompanied by shamisen, such as *Gidayu*, *Kiyomoto* and *Tokiwazu* styles.

Background and synopsis: The scene is Yoshino-yama, a mountain covered in cherry trees in full bloom. Searching for her lover, the fugitive Warrior Yoshitsune, Shizuka-gozen reaches the mountain carrying a small hand-drum, a keepsake of Yoshitsune. Missing her lover, she hits the hand-drum and Yoshitsune's servant Sato Tadanobu appears. Unknown to Shizuka-gozen, this Tadanobu is in reality a fox that has taken the form of Tadanobu. Following Shizkua-gozen's hand-drum, which was made out of the skin of the pup's mother, the two reminisce about the past and share memories such as those of the famous Yashima Battle, in which Tadanobu's elder brother, a retainer of Yoshitsune, was killed.

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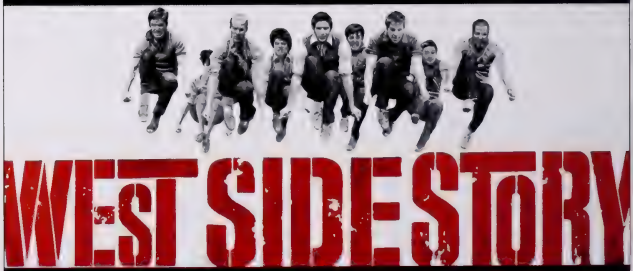

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At this time, please take note of the exit nearest you. A red, illuminated EXIT sign should be visible, with an arrow indicating the direction of the exit door. Should an emergency arise, you will be directed to leave the auditorium and further instructions will be provided as to the safest and quickest way to exit the building. Patrons who need special assistance should contact an usher.

Accessibility
The Kimmel Center is wheelchair-accessible from its east and north entrances; the Academy of Music is wheelchair-accessible from the east lobby entrance on Broad Street; the Merriam Theater is wheelchair accessible from the entrance on Broad Street. Elevators serve all levels of Verizon Hall, Perelman Theater and the Academy of Music. Accessible seating is available on all levels of the Kimmel Center and all restrooms are ADA compliant. Accessible seating is available on the Orchestra Level of the Merriam Theater with accessible restrooms on the Mezzanine Level. At the Academy of Music, accessible seating is available in the Parquet and Balcony levels, with accessible restrooms located on the Canteen level. Assistive listening devices are available for loan. Large-print programs are available upon request of an usher at all Kimmel Center Presents performances. A limited number of ADA-compliant parking spaces are available in the Kimmel Center garage.

Coat Check
A complimentary coat check is located on the lower mezzanine level of the Kimmel Center and on the ground floor of the Academy of Music. Coat check is not available at the Merriam Theater.

Restrooms
Restrooms are located on both sides of the lower mezzanine and on Tiers 1, 2 and 3 of the Kimmel Center and on all levels of the Academy of Music and on the lower level, the Balcony Level and the Family Circle of the Merriam Theater.

Water Fountains
Water fountains are located on all levels of the Kimmel Center and the Academy of Music and in the restrooms of the Merriam Theater.

Payphones
Payphones are located on the lower mezzanine level of the Kimmel Center.

Smoking
Smoking is prohibited.

Tours
The Kimmel Center offer two free tours. One-hour Building and Theater tours are offered Tuesday through Sunday at 1pm. Art and Architecture 90-minute walking tours are offered Saturdays at 10:30am. (No theater interiors on this tour.) Sign-up at the Information Desk, 15 minutes before tour time, on the day of your tour. Parties of 10 or more are asked to make advance reservations. Free tours of the Academy of Music are available on selected dates, by reservation only.

For Kimmel Center tour information, group tour reservations and Academy of Music tour registration, call the Kimmel Center tour desk at 215-790-5886 or visit kimmelcenter.org/planning.

Child Policy
We encourage parents to introduce their children to live performing arts. Some performances contain mature language, content, or themes. Please take into account the subject and nature of the show in question. As a parent, you are the only person qualified to determine what is appropriate for your child. Please note that all children, even babes in arms, are required to have a ticket for admittance to our venues.

Food and Beverage
Savory bites from Wolfgang Puck, non-alcoholic beverages, and wine/spirits are available at the bar and satellite stations. Drinks, in Kimmel Center Spill-Proof cups, are permitted in the theater for selected performances. Inquire at the bar.

Tickets
Tickets for Kimmel Center for the Performing Arts, Academy of Music and Merriam Theater performances can be purchased online at kimmelcenter.org, at the Box Office (open from 10 am to 6 pm, later on performance evenings) or by calling 215.893.1999.

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Lights up on joyce didonato

As part of our 10th Anniversary season, eac Kimmel Center Presents Showcase this season will feature a 10-question Q&A with one of the month's stars. This month, Joyce DiDonato takes center stage.

Where were you born?
Prairie Village, Kansas

Where do you live now?
Kansas City, Missouri

What sound do you love?
Crashing waves on the beach, or the absolute stillness found at the top of a mountai

What's your dream job?
Exactly what I do

What's your favorite Philly experience?
The PRETZELS! (When attending AVA and had no money, my $1 lunch consisted of a pretzel and a Diet Coke!)

What's your favorite Philly place to eat?
Reading Terminal Market!

What is your motto?
It's ALL good!

What inspires your art?
Everything.

What is your finest memory of the Kimmel Center?
This is my Kimmel premiere!

What's next for you?
A European tour of "Ariodante;" singing at Versailles will be a definite highlight!

Mezzo-soprano Joyce DiDonato appears with the New York Philharmonic on Friday, February 24, 2012 in Verizon Hall.

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-EIGHTH STUDENT RECITAL
Wednesday, March 14 at 8 p.m.
Field Concert Hall

◆

Suite No. 1 in G major for Violoncello, BWV 1007 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Hyeri Shin, viola

Romance in F major, Op. 85 — Max Bruch (1838–1920)

Hyeri Shin, viola
Elena Jivaeva, piano

Sonata in D minor, Op. 5, No. 12 ("La folia") — Arcangelo Corelli (1653–1713)

Richard Lin, violin
Jungeun Kim, piano

Sonata in D major, Op. 94bis — Sergey Prokofiev (1891–1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

Richard Lin, violin
Jungeun Kim, piano

INTERMISSION

Nocturne No. 1 — Frédéric Duvernoy (1765–1838)

Adagio—
Andante—
Allegro

Sarah Boxmeyer, horn
Elizabeth White Clark, harp

Sonata No. 1 in A major, Op. 13 — Gabriel Fauré (1845–1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Jung Min Choi, violin
Qing Jiang, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast

COACHES

The Duvernoy nocturne was prepared by Elizabeth Hainen and Jennifer Montone.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2008.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Qing Jiang, guest artist

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Friday, March 16 at 8 p.m.
Graduation Recital: Jessica T. Chang, viola
Field Concert Hall

Brahms	**Sonata in F minor, Op. 120, No. 1**
Carter	**Elegy**
Schumann	***Märchenbilder*, Op. 113** Jessica T. Chang, viola Amy Jiaqi Yang, piano ('06)
Hindemith	**Sonata for Viola and Piano, Op. 11, No. 4** Jessica T. Chang, viola Ashley Hsu, piano
Andrew Hsu	**Sketches** Jessica T. Chang, viola Andrew Hsu, piano
Penderecki	**Cadenza for Solo Viola** Jessica T. Chang, viola

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH RICHARD GOODE, PIANO
Thursday, March 15, 2012, at 4 p.m.
Field Concert Hall

◆

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770–1827)

Jenny Chen, piano

Sonata in F-sharp minor, Op. 26, No. 2 — Muzio Clementi (1752–1832)

Jia Cheng Xiong, piano

◆

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CLINICIAN

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness. According to the *New York Times* "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself." He serves, along with Mitsuko Uchida, as co-artistic director of the Malboro Music School and Festival in Vermont. Mr. Goode's 2011–12 schedule includes concerto performances with the Metropolitan Opera Orchestra, Los Angeles Philharmonic, and the Boston Symphony; and solo recitals across the United States and throughout Europe.

A native of New York, Mr. Goode studied privately with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute of Music, where he graduated in 1964. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award.

Mr. Goode, an exclusive Nonesuch artist, has made more than two-dozen lauded recordings, including a Grammy-nominated disc of the complete Beethoven piano sonatas and a highly acclaimed 2009 recording of the complete Beethoven piano concertos with Ivan Fisher and the Budapest Festival Orchestra.

PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Jia Cheng Xiong, from Beijing, is a student of Robert McDonald and entered Curtis in 2011.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH ATAR ARAD, VIOLA
Friday, March 16, 2012, at 10 a.m.
Field Concert Hall

◆

Der Schwanendreher: Konzert nach alten Volksliedern — Paul Hindemith (1895–1963)

Sung Jin Lee, viola
Elena Jivaeva, piano

Concertstück — Georges Enesco (1881–1955)

Ye Jin Kim, viola
Elena Jivaeva, piano

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)

Daniel Hanul Lee, viola
Elena Jivaeva, piano

Sonata in A major for Violin — César Franck (1822–90)

Junping Qian, viola
Elena Jivaeva, piano

◆

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CLINICIAN

Israeli-born violist, author, and composer Atar Arad is professor of music at the Jacobs School of Music at Indiana University. He teaches during the summer at the Steans Institute for Young Artists at the Ravinia Festival, Domaine Forget Academy, and the Keshet Eilon Music Center in Israel.

Mr. Arad, a former member of the Cleveland Quartet, has toured extensively across the globe, collaborating with leading musicians, including pianists Eugene Istomin and Emanuel Ax; violinist Jaime Laredo; cellists Yo-Yo Ma and Mstislav Rostropovich; flutist James Galway; clarinetist Richard Stoltzman; and the Guarneri, Emerson, Tokyo, Vermeer, and Orion string quartets.

Mr. Arad has a wide-ranging discography, with albums for CBS Masterworks, RIAX, Telarc, and Teldec.

PERFORMERS

Ye Jin Kim, from Seoul, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2009.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

GERTRUDE AND EZRIL HORWITZ PIANO CLASS
Master class with Richard Goode, piano
Friday, March 16, 2012, at 4 p.m.
Field Concert Hall

◆

Sonata in C minor, D. 958 — Franz Schubert (1797–1828)

Vivian Cheng, piano

Sonata in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)

Ruoyu Huang, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

◆

Today's master class recognizes the generous contribution to Curtis from Susan and Woody Goldberg and the Horwitz family, in memory of their parents Gertrude and Ezril Horwitz.

European immigrants Gertrude and Ezril Horwitz encouraged their children to enjoy a lifelong love and commitment to the beauty of music as performers, concert goers, and supporters of the performing arts.

The memory of Gertrude and Ezril Horwitz is being honored today by your presence at this inaugural piano master class with internationally acclaimed artist Richard Goode.

CLINICIAN

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness. According to the *New York Times* "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself." He serves, along with Mitsuko Uchida, as co-artistic director of the Malboro Music School and Festival in Vermont. Mr. Goode's 2011–12 schedule includes concerto performances with the Metropolitan Opera Orchestra, Los Angeles Philharmonic, and the Boston Symphony; and solo recitals across the United States and throughout Europe.

A native of New York, Mr. Goode studied privately with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute of Music, where he graduated in 1964. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award.

Mr. Goode, an exclusive Nonesuch artist, has made more than two-dozen lauded recordings, including a Grammy-nominated disc of the complete Beethoven piano sonatas and a highly acclaimed 2009 recording of the complete Beethoven piano concertos with Ivan Fisher and the Budapest Festival Orchestra.

PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SIXTY-NINTH STUDENT RECITAL
Graduation Recital—Jessica T. Chang, viola
Friday, March 16 at 8 p.m.
Field Concert Hall

◆

***Märchenbilder*, Op. 113** — Robert Schumann (1810–56)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Jessica T. Chang, viola
Amy Jiaqi Yang, piano

Sketches — Andrew Hsu (b. 1994)

Scherzando: Allegretto grazioso
Perpetuum mobile: Presto
Tempo di sarabanda
Perpetuum mobile: Andantino
Finale: Allegro vivo

Jessica T. Chang, viola
Andrew Hsu, piano

Sonata for Viola and Piano, Op. 11, No. 4 — Paul Hindemith (1895–1963)

Fantasie: Ruhig—
Thema mit Variationen: Ruhig und einfach wie ein Volkslied—
Finale (mit Variationen): Sehr lebhaft

Jessica T. Chang, viola
Ashley Hsu, piano

INTERMISSION

Cadenza for Solo Viola — Krzysztof Penderecki (b. 1933)

Jessica T. Chang, viola

Elegy — Elliott Carter (b. 1908)

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833–97)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Jessica T. Chang, viola
Amy Jiaqi Yang, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009. She is the William A. Loeb Fellow.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL

Saturday, March 17 at 5:15 p.m.
Woodwind Class Recital
Field Concert Hall

Enesco	**Dixtuor in D major, Op. 14**
Gounod	***Petite symphonie***
Mozart	**Serenade in E-flat major, K. 375**
	Curtis Chamber Ensemble
	Richard Woodhams, conductor (Oboe '68)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTIETH STUDENT RECITAL
Woodwind Class Recital
Saturday, March 17 at 5:15 p.m.
Field Concert Hall

◆

Petite symphonie — Charles Gounod (1818–93)

Adagio et allegretto
Andante cantabile
Scherzo: Allegro moderato
Finale: Allegretto

Niles Watson, flute
Samuel Nemec, oboe
Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Guangyao Xue, clarinet
Brigid Babbish, bassoon
Keith Buncke, bassoon
Levente Varga, horn
Sarah Boxmeyer, horn
Richard Woodhams, conductor

Serenade in E-flat major, K. 375 — Wolfgang Amadeus Mozart (1756–91)

Allegro maestoso
Menuetto I
Adagio
Menuetto II
Allegro

Beverly Wang, oboe
Corbin Stair, oboe
Samuel Boutris, clarinet
Hongmin Fan, clarinet
Wade Coufal, bassoon
Catherine Chen, bassoon
Maureen Young, horn
Eric Huckins, horn
Richard Woodhams, conductor

INTERMISSION

Dixtuor in D major, Op. 14 — Georges Enesco (1881–1955)

Doucement mouvementé
Modérément
Allègrement, mais pas trop vif

Bile Zhang, flute
Diondré McKinney, flute
Samuel Nemec, oboe
Alexandra von der Embse, english horn
Juyong You, clarinet
Stanislav Chernyshev, clarinet
Julia Harguindey, bassoon
Catherine Chen, bassoon
Katherine Jordan, horn
Dana Cullen, horn
Richard Woodhams, conductor

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Brigid Babbish, from Bloomfield Hills, Mich., is a student of Daniel Matsukawa and entered Curtis in 2011.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Bile Zhang, from Beijing, is a student of Jeffrey Khaner and entered Curtis in 2007.

Richard Woodhams (Oboe '68), faculty

◆

No recitals for the next two weeks, due to spring break. The Student Recital Series resumes on Monday, April 2.

CURTIS
INSTITUTE OF MUSIC

Tribute to Karen Tuttle
(Viola '48)

March 28, 1920–December 16, 2010

Field Concert Hall
Sunday, September 18, 2011, at 3 p.m.

RECORDING

Prelude No. 1 in F-sharp minor Manuel M. Ponce
(1929) (1882–1948)

David Leisner, guitar

REMARKS

Roberto Díaz (Viola '84), president
Kim Kashkashian (Viola '75)
Jeffrey Irvine and Carol Rodland

MUSICAL SELECTION

Brandenburg Concerto No. 6 Johann Sebastian Bach
in B-flat major, BWV 1051, selections (1685–1750)

Adagio ma non tanto
Allegro

Lynne Ramsey
Jeffrey Irvine
Caroline Coade (Viola '91)
Ed Gazouleas (Viola '84)
Steven Ansell (Viola '75)
Carol Rodland
Susan Dubois
Michele La Course
Kim Kashkashian (Viola '75)
Brenton Caldwell (Viola '07)
Nokuthula Ngwenyama (Viola '96)
Karen Ritscher
Marcy Rosen (Cello '77)

Caroline Robinson (Organ), harpsichord

PHOTO MONTAGE

"For Good" Stephen Schwartz
from *Wicked* (b. 1948)

Zoe Heald, vocals, granddaughter of Karen Tuttle
Darcy Danielson, piano

REMARKS

Mort Herskowitz, husband of Karen Tuttle

RECORDINGS

Thema mit Variationen:
Ruhig und einfach wie ein Volkslied
from Sonata for Viola and Piano, Op. 11, No. 4

Paul Hindemith
(1895–1963)

Karen Tuttle ('48), viola
Nina Libove ('46), piano

"Spring Will Be a Little Late This Year"

Frank Loesser
(1910–69)

Karen Tuttle (Viola '48), vocals
Unknown guitarist

Please join us for a reception in the Bok Room immediately following the tribute.

◆

Photographic and recording equipment may not be used in Field Concert Hall.

◆

Curtis Alumni from the Viola Studio of Karen Tuttle

Arthur Bauch ('46)+
Anne Bickford ('48)+
Lois Trachsel ('48)
Theodore Israel ('49)+
Jeanne Gillam Donato ('51)
Richard Parnas ('51)
Alfred Brown ('52)
Sarah Cossum ('52)
James Fawcett ('58)
Steven Ansell ('75)
Kim Kashkashian ('75)
Karen Dreyfus ('79)
Karie Prescott ('81)
Igor Polesitsky ('82)
Donna Randall ('82)
George Pascal ('83)
Ed Gazouleas ('84)
Mary Hammann ('84)
Christine Rutledge ('84)
André Roy ('85)
Lesley Robertson ('87)
Karen Sanders ('87)
Susan Gulkis Assadi ('88)
Kurt Rohde ('88)
Scott Ligocki ('89)
Zvi Carmeli ('90)
Michael Strauss ('90)
Caroline Coade ('91)

Stephen Wyrczynski ('91)
Kirsten Docter ('93)
Daniel Foster ('93)
Jennifer Stahl ('93)
Sifei Cheng ('94)
Nokuthula Ngwenyama ('96)
Nicholas Cords ('97)
Marylene Gingras-Roy ('97)
Valerie Johnson Malvinni ('97)
Carolyn Riley ('97)
Danielle Farina ('98)
Emily Schaad ('99)
Jessica Thompson ('00)
Jennifer Stumm ('01)
Mara Gearman ('02)
Sharon Wei ('04)
Brenton Caldwell ('07)

+ deceased

◆

Karen Tuttle

Karen Tuttle first toured the United States as a violin virtuoso at sixteen. She later studied viola at Curtis with William Primrose and became a member of the Curtis faculty from 1944 until 1955. In that year she performed and studied chamber music with Pablo Casals at the Prades Festival. In 1958 Ms. Tuttle introduced the viola to native audiences in the villages of Fiji, Samoa, and Tahiti. She made her New York debut in 1960. One of the first women to play in major string quartets, Ms. Tuttle was a chamber music pioneer as a member of the Schneider, Galimir, and Gotham string quartets.

Ms. Tuttle rejoined the Curtis faculty in 1986, teaching viola and chamber music until her retirement in 2004. She was much admired as a teacher and in addition to her long service to Curtis, taught at the Juilliard School, the Banff Festival, and in master classes throughout North America and Europe. Karen Tuttle was selected as the American String Teachers Association's 1994 Artist Teacher, and received an honorary doctorate from Curtis in 2005.

She will be remembered with gratitude and respect by everyone in the Curtis community. The Curtis Institute of Music extends its heartfelt condolences to Ms. Tuttle's family, friends, colleagues, and students.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-FIRST STUDENT RECITAL
Graduation Recital—Benjamin Folk, percussion
Monday, April 2 at 8 p.m.
Field Concert Hall

◆

O sacrum convivium! — Olivier Messiaen (1908–92)

Benjamin Folk, marimba

Dream Sequence — Benjamin Folk ('10) (b. 1987)

Drifting Off
Time Shift
Delta Wave
R. E. M.
4 a.m.
Nightmare
Flashback
Awakening

Benjamin Folk, percussion
Ryan Seay, trombone and electronics
Tim Woos, synthesizer

◆

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

PERFORMERS

Benjamin Folk received a bachelor's degree in 2010 from the Curtis Institute of Music, where he studied with Don Liuzzi and Robert Van Sice. While at Curtis he was the William W. Bernheim Fellow.

Tim Woos (Composition), from New Haven, Vt., is a student of Richard Danielpour and entered Curtis in 2010.

Ryan Seay (Trombone '11)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, April 3 at 8 p.m.
Vocal Studies Oratorio Recital
Field Concert Hall

J. S. Bach	**"Erbarme dich, mein Gott" from *Matthäuspassion*, BWV 244**
Handel	**"Arm, arm ye brave" from *Judas Maccabaeus***
Haydn	**"Fac me vere tecum flere" from *Stabat Mater*, Hob. XXbis**
Mendelssohn	**Selections from *Elijah*, Op. 70**
Schubert	**Selections from *Stabat Mater*, D. 383**
Vivaldi	**"Laudamus te" from *Gloria*, RV 589**

View performer listings at www.curtis.edu.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis

THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

Sponsored by PNC

Tickets: $5–$45; available from Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SECOND STUDENT RECITAL
Vocal Studies Department Oratorio Recital
Tuesday, April 3 at 8 p.m.
Field Concert Hall

◆

"Arm, arm ye brave"
from Judas Maccabeus
George Frideric Handel
(1685–1759)

Johnathan McCullough, baritone

"Erbarme dich, mein Gott"
from *Matthäuspassion*,
BWV 244
Johann Sebastian Bach
(1685–1750)

J'nai Bridges, mezzo-soprano
Nigel Armstrong, violin

"Fac me vere tecum flere"
from *Stabat Mater*, Hob. XXbis
Joseph Haydn
(1732–1809)

Lauren Eberwein, mezzo-soprano
Alexandra von der Embse, oboe
Nigel Armstrong, violin

"Laudamus te" from *Gloria*, RV 589
Antonio Vivaldi
(1678–1741)

Lauren Eberwein, mezzo-soprano
J'nai Bridges, mezzo-soprano

Donald St. Pierre, piano

Selections from Elijah, Op. 70 — Felix Mendelssohn (1809–47)

"Lord God of Abraham, Isaac, and Israel"
"It is enough"

Julian Arsenault, baritone

Selections from *Stabat Mater*, D. 383 — Franz Schubert (1797–1828)

"Bei des Mittlers Kreuze standen"

Alize Rozsnyai, soprano

"Engel freuten sich der Wonne"

Anna Davidson, soprano
Kevin Ray, tenor

"Ach, was hätten wir empfunden"

Kevin Ray, tenor
Alexandra von der Embse, oboe

"Sohn des Vaters, aber leiden"

Thomas Shivone, bass-baritone

"Erdenfreuden, und ihr Elend"

Alize Rozsnyai, soprano
Kevin Ray, tenor
Thomas Shivone, bass-baritone

"Amen"

Alize Rozsnyai, soprano
Lauren Eberwein, mezzo-soprano
Kevin Ray, tenor
Thomas Shivone, bass-baritone

Donald St. Pierre, piano

This evening's program will be performed without intermission.
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◆

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

J'nai Bridges, from Lakewood, Wash., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Kevin Ray, from Cornwall, N.Y., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2007.

Alize Rozsnyai, from San Diego, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Thomas Shivone, from Fort Worth, Tex., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, April 4 at 8 p.m.
Graduation Recital: Alexander Jacobsen, double bass, with Jungeun Kim, piano
Field Concert Hall

J. S. Bach	**Suite No. 1 in G major for Violoncello, BWV 1007**
Alexander Jacobsen	***The Love Song of J. Alfred Prufrock***
	Alexander Jacobsen, double bass
Bottesini	**Fantasia on Bellini's *La sonnambula***
Kreisler	***Tambourin chinois*, Op. 3, transcribed by Edgar Meyer**
Massenet	**Méditation from *Thaïs***
	Alexander Jacobsen, double bass
	Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-THIRD STUDENT RECITAL
Graduation Recital—Alexander Jacobsen, double bass,
with Jungeun Kim, piano
Wednesday, April 4 at 8 p.m.
Field Concert Hall

◆

Méditation from *Thaïs* — Jules Massenet (1842–1912)

Alexander Jacobsen, double bass
Jungeun Kim, piano

The Love Song of J. Alfred Prufrock — Alexander Jacobsen (b. 1989)

Alexander Jacobsen, double bass

***Tambourin chinois*, Op. 3** — Fritz Kreisler (1875–1962)
transcribed by Edgar Meyer

Alexander Jacobsen, double bass
Jungeun Kim, piano

INTERMISSION

Suite No. 1 in G major for Violoncello, BWV 1007 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Alexander Jacobsen, double bass

Fantasia on Bellini's *La sonnambula* — Giovanni Bottesini (1821–89)

Alexander Jacobsen, double bass
Jungeun Kim, piano

◆

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PERFORMERS

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008. He is the James and Cynthia Cook Annual Fellow.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL

Friday, April 6 at 8 p.m.
Graduation Recital: Summer Hu, cello
Field Concert Hall

Beethoven	**Sonata No. 5 in D major, Op. 102, No. 2** Summer Hu, cello Jenny Chen, piano
Cassadó	**Suite for Solo Cello** Summer Hu, cello
Dvořák	***Klid* (*Silent Woods*), Op. 68, No. 5**
Schumann	**Adagio and Allegro, Op. 70**
R. Strauss	**Sonata in F major, Op. 6** Summer Hu, cello Jungeun Kim, piano

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THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

Sponsored by PNC

Tickets: $5–$45; available from Ticket Philadelphia,
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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-FOURTH STUDENT RECITAL
Graduation Recital—Summer Hu, cello
Friday, April 6 at 8 p.m.
Field Concert Hall

◆

Adagio and Allegro, Op. 70 — Robert Schumann (1810–56)

Summer Hu, cello
Jungeun Kim, piano

Suite for Solo Cello — Gaspar Cassadó (1897–1966)

Preludio-Fantasia
Sardana (Danza)
Intermezzo e Danza finale

Summer Hu, cello

Sonata No. 5 in D major, Op. 102, No. 2 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro

Summer Hu, cello
Jenny Chen, piano

INTERMISSION

***Klid* (*Silent Woods*), Op. 68, No. 5** — Antonín Dvořák (1841–1904)

Sonata in F major, Op. 6 — Richard Strauss (1864–1949)

Allegro con brio
Andante ma non troppo
Finale: Allegro vivo

Summer Hu, cello
Jungeun Kim, piano

◆

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◆

PERFORMERS

Summer Hu, from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007. She is the Gie and Lisa Liem Annual Fellow.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITAL
Saturday, April 7 at 5:15 p.m.
Field Concert Hall

J. S. Bach — **Suite No. 6 in D major for Violoncello, BWV 1012, transcribed to G major**
Ren Martin-Doike, viola

Nielsen — **Quintet in A major, Op. 43**
Niles Watson, flute
Corbin Stair, oboe
Guangyao Xue, clarinet
Keith Buncke, bassoon
Eric Huckins, horn

Ravel — **Sonata for Violin and Piano** (1927)
Yu-Chien Tseng, violin
Amy Jiaqi Yang, piano ('06)

Ysaÿe — **Sonata in A minor, Op. 27, No. 2 ("Obsession")**
Hsuan-Hao Hsu, violin

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THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

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Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-FIFTH STUDENT RECITAL
Saturday, April 7 at 5:15 p.m.
Field Concert Hall

◆

Sonata in A minor, Op. 27, No. 2 ("Obsession") Eugène Ysaÿe (1858–1931)
Prélude: Poco vivace
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso

Hsuan-Hao Hsu, violin

Suite No. 6 in D major for Violoncello, BWV 1012 Johann Sebastian Bach (1685–1750)
transcribed to G major
Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Ren Martin-Doike, viola

Sonata for Violin and Piano (1927) — Maurice Ravel (1875–1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Yu-Chien Tseng, violin
Amy Jiaqi Yang, piano

INTERMISSION

Quintet in A major, Op. 43 — Carl Nielsen (1865–1931)

Allegro ben moderato
Menuet
Præludium: Adagio—
Tema con variazioni: Un poco andantino

Niles Watson, flute
Corbin Stair, oboe
Guangyao Xue, clarinet
Keith Buncke, bassoon
Eric Huckins, horn

◆

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COACH

The Nielsen quintet was prepared by Donald Montanaro.

PERFORMERS

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Yu-Chien Tseng, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2008.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, April 9 at 8 p.m.
Graduation Recital: Barbora Kolářová, violin,
with Yue Chu, piano
Field Concert Hall

Beethoven	**Sonata No. 10 in G major, Op. 96**
Dvořák	**Sonatina in G major, Op. 100**
Françaix	**Tema con 8 variazioni for Violin**
Milhaud	***Cinéma-fantaisie*** **(après *Le Boeuf sur le toit*)** Barbora Kolářová, violin Yue Chu, piano
Biber	**Passacaglia** Barbora Kolářová, violin

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SIXTH STUDENT RECITAL
Graduation Recital—Barbora Kolářová, violin,
Monday, April 9 at 8 p.m.
Field Concert Hall

◆

Tema con 8 variazioni for Violin — Jean Françaix (1912–97)

Barbora Kolářová, violin

Sonatina in G major, Op. 100 — Antonín Dvořák (1841–1904)

Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro

Cinéma-fantaisie **(après *Le Boeuf sur le toit*)** — Darius Milhaud (1892–1974)

Barbora Kolářová, violin
Yue Chu, piano

INTERMISSION

Passacaglia — Heinrich Ignaz Franz von Biber (1644–1704)

Barbora Kolářová, violin

Sonata No. 10 in G major, Op. 96 — Ludwig van Beethoven (1770–1827)

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco allegretto

Barbora Kolářová, violin
Jungeun Kim, piano

◆

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◆

PERFORMERS

Barbora Kolárová, from Řevnice, Czech Republic, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2007. She is the Charles and Judith Freyer Annual Fellow.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Tuesday, April 10 at 8 p.m.
Graduation Recital: Amanda Verner, viola
Field Concert Hall

Bartók	**Concerto for Viola and Orchestra**
Stamitz	**Concerto in D major, Op. 1** Amanda Verner, viola Qing Jiang, piano (guest artist)
Brahms	**Sonata in F minor, Op. 120, No. 1** Amanda Verner, viola Xiaohui Yang, piano
Bruch	**Selections from Eight Pieces, Op. 83** Juyong You, clarinet Amanda Verner, viola Xiaohui Yang, piano

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THIS SPRING AT CURTIS
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Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

Presented by PNC

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-SEVENTH STUDENT RECITAL
Graduation Recital—Amanda Verner, viola
Tuesday, April 10 at 8 p.m.
Field Concert Hall

◆

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)
Moderato
Adagio religioso
Allegro vivace

Amanda Verner, viola
Qing Jiang, piano

Eight Pieces, Op. 83, selections — Max Bruch (1838–1920)
Rumänische Melodie: Andante
Allegro con moto
Allegro vivace, ma non troppo

Juyong You, clarinet
Amanda Verner, viola
Xiaohui Yang, piano

INTERMISSION

Concerto in D major, Op. 1 — Carl Stamitz (1745–1801)

Allegro moderato
Andante moderato
Rondo: Allegro scherzando

Amanda Verner, viola
Qing Jiang, piano

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833–97)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Amanda Verner, viola
Xiaohui Yang, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Amanda Verner, from Wellington, New Zealand, is a student of Misha Amory and Roberto Diaz and entered Curtis in 2009. She is the Bob and Caro Rock Annual Fellow.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Qing Jiang, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, April 11 at 8 p.m.
Graduation Recital: Choha Kim, violin
Field Concert Hall

J. S. Bach	**Sonata No. 1 in G minor, BWV 1001** Choha Kim, violin
Korngold	**Aus der Musik zu Shakespeare's *Viel Lärmen um nichts*, Op. 11**
Mozart	**Sonata in G major, K. 301**
Poulenc	**Sonata for Violin and Piano** Choha Kim, violin Andrew Hsu, piano
Katerina Kramarchuk	***Addio*** Choha Kim, violin Katerina Kramarchuk, piano

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CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH GARRICK OHLSSON, PIANO
Wednesday, April 11, 2012, at 4 p.m.
Field Concert Hall

◆

Twelve Études, Op. 10, selections — Frédéric Chopin (1810–49)

No. 7 in C major: Vivace
No. 8 in F major: Allegro
No. 9 in F minor: Allegro molto agitato
No. 10 in A-flat major: Vivace assai
No. 11 in E-flat major: Allegretto
No. 12 in C minor: Allegro con fuoco

Bolai Cao, piano

Sonata No. 15 in D major, Op. 28 ("Pastoral") — Ludwig van Beethoven (1770–1827)

Chang-Yong Shin, piano

Twelve Études, Op. 10, selections — Chopin

No. 1 in C major: Allegro
No. 2 in A minor: Allegro

Tarantella in A-flat major, Op. 43 — Chopin

Jenny Chen, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Since his triumph as gold medal winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. As an avid chamber musician he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Mr. Ohlsson is a prolific recording artist and can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Hyperion, Nonesuch, Telarc, and Virgin Classics labels.

Mr. Ohlsson's 2011–12 season includes recitals honoring the bicentennial of Liszt's birth in Chicago, Hong Kong, London, and New York. It also includes performances at Carnegie Hall with the Atlanta Symphony and Lincoln Center with the New York Philharmonic, tours throughout Europe and Asia, and solo appearances with the orchestras in Indianapolis, Nashville, Portland, Ottawa, and San Francisco.

PERFORMERS

Bolai Cao, from Guangdong, China, is a student of Meng-Chieh Liu and entered Curtis in 2011.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-EIGHTH STUDENT RECITAL
Graduation Recital—Choha Kim, violin
Wednesday, April 11 at 8 p.m.
Field Concert Hall

◆

Sonata in G major, K. 301 — Wolfgang Amadeus Mozart (1756–91)
Allegro con spirito
Allegro

Choha Kim, violin
Andrew Hsu, piano

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685–1750)
Adagio
Fuga: Allegro
Siciliana
Presto

Choha Kim, violin

Addio — Katerina Kramarchuk (b. 1988)

Choha Kim, violin
Katerina Kramarchuk, piano

INTERMISSION

Sonata for Violin and Piano — Francis Poulenc (1899–1963)

Allegro con fuoco
Intermezzo: Très lent et calme
Presto tragico

Aus der Musik zu Shakespeare's *Viel Lärmen um nichts*, Op. 11 — Erich Wolfgang Korngold (1897–1957)

Mädchen im Brautgemach
Holzapfel und Schlehwein
Gartenszene
Mummenschanz

Choha Kim, violin
Andrew Hsu, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Choha Kim, from Kyonggi-do, Korea, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2007. She is the Carol K. Gerstley Annual Fellow.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Katerina Kramarchuk (Composition), from Kishinev, Moldova, is a student of David Ludwig and entered Curtis in 2010.

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NEXT STUDENT RECITAL
Friday, April 13 at 8 p.m.
Curtis Collegium
St. Mark's Church, 1625 Locust Street

Vivaldi

Concerto in D minor, RV 565
Richard Lin, violin
Choha Kim, violin
Curtis Collegium
Matthew Glandorf, conductor (Organ '91)

***Gloria*, RV 589**
Julianne Baird, soprano (guest artist)
Alize Rozsnyai, soprano
Lauren Eberwein, mezzo-soprano
Curtis Collegium
Matthew Glandorf, conductor (Organ '91)

***In furore giustissimae irae*, RV 626**
"Sovvente il sole" from *Andromeda Liberata*, RV Anh. 117
"Vedrò con mio dilleto" from *Giustino*, RV 717
Julianne Baird, soprano (guest artist)
Curtis Collegium
Matthew Glandorf, conductor (Organ '91)

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

SEVENTY-NINTH STUDENT RECITAL
Curtis Collegium
Friday, April 13 at 8 p.m.
Saint Mark's Church, 1625 Locust Street

◆

All-Vivaldi Program

***In furore giustissimae irae*, RV 626** — Antonio Vivaldi (1678–1741)
Aria: "In furore giustissimae irae"
Recitativo: "Miserationum Pater piissime"
Aria: "Tunc meus fletus evadet laetus"
Aria: "Alleluia"

"Vedrò con mio dilleto" from *Giustino*, RV 717
Julianne Baird, soprano
Curtis Collegium
Matt Glandorf, conductor

Concerto in D minor, RV 565
Allegro—Adagio e spiccato—Allegro
Largo e spiccato
Allegro
Richard Lin, violin
Choha Kim, violin
Curtis Collegium
Matt Glandorf, conductor

"Sovvente il sole"
from *Andromeda Liberata*, RV Anh. 117

Julianne Baird, soprano
Curtis Collegium
Matt Glandorf, conductor

***Gloria*, RV 589**

Gloria in excelsis Deo
Et in terra pax
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus, rex caelestis
Domine Fili unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram Patris
Quoniam tu solus sanctus
Cum Sancto Spiritu

Julianne Baird, soprano
Alize Rozsnyai, soprano
Lauren Eberwein, mezzo-soprano
Curtis Collegium
Matt Glandorf, conductor

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

SOLOISTS AND CONDUCTOR

With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian and Newport Classics, soprano Julianne Baird is widely acknowledged as one of leaders in music of the 17th and 18th centuries. Dr. Baird, a distinguished professor of music at Rutgers University, has appeared as soloist with the Cleveland Orchestra under Christoph von Dohnanyi, the Brooklyn Philharmonic under Lukas Foss, the New York Philharmonic under Zubin Mehta, and the Philadelphia Orchestra.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Choha Kim, from Kyonggi-do, Korea, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2007.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Alize Rozsnyai, from San Diego, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2009.

Matt Glandorf (Organ '91), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS COLLEGIUM

Violin
Amalia Hall
Richard Lin
Choha Kim

Viola
Amanda Verner

Cello
Xin Shi

Double Bass
Nathaniel West

Oboe
Alexander Vvedenskiy

Trumpet
George Goad

Harpsichord
Caroline Robinson (Organ)

Chorus
Alize Rozsnyai
Addie Peyronnin (guest artist)
Lauren Eberwein
Meredith LaBouff
Daniel Shapiro (Composition '11)
Bryan Anderson (Organ)
Thomas Sheehan (Organ)

◆

NEXT STUDENT RECITAL

Saturday, April 14 at 8 p.m.
Conducting Students of Otto-Werner Mueller Lead the Curtis Symphony Orchestra
Gould Rehearsal Hall, Lenfest Hall

Works by Falla, Schubert, and Tchaikovsky. Limited seating available. Visit www.curtis.edu for details.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTIETH STUDENT RECITAL
Conducting Students of Otto-Werner Mueller Lead
the Curtis Symphony Orchestra
Saturday, April 14 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

Symphony in B minor, D. 759 ("Unfinished") — Franz Schubert (1797–1828)
Allegro moderato
Andante con moto
Vinay Parameswaran, conductor

Romeo and Juliet Fantasy-Overture — Peter Ilich Tchaikovsky (1840–93)
Kensho Watanabe, conductor

Suite No. 2 — Manuel de Falla (1876–1946)
from *El sombrero de tres picos*
Danza de los vecinos (Seguidillas)
Danza del molinero (Farruca)
Danza final (Jota)
Vinay Parameswaran, conductor

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Gould Rehearsal Hall.
Recitals are professionally recorded for educational use and possible broadcast.

CONDUCTORS

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

◆

CURTIS SYMPHONY ORCHESTRA

Violin

Anastasia Agapova
Rebecca Anderson
Nigel Armstrong
Yu-Ting Chen
Luosha Fang
Amalia Hall
Hsuan-Hao Hsu
Hannah Ji
Nadir Khashimov
Jeoung-Yin Kim
Yiying Julia Li
Richard Lin
Zoë Martin-Doike
Katya Poplyansky
Ike See ('08)

Viola

Jessica T. Chang
Daniel Hanul Lee
Shuangshuang Liu
Ren Martin-Doike
Junping Qian
Hyeri Shin

Cello

Oliver Aldort
Eric Han
Summer Hu
Jeong-Hyoun Lee
Tessa Seymour
Xin Shi

Double Bass

Alexander Jacobsen
Rex Surany
Nathaniel West

Flute
Diondré McKinney
Patrick Williams
Moonyoung Yoon

Oboe
Samuel Nemec
Alexandra von der Embse
Alexander Vvedenskiy

Clarinet
Samuel Boutris
Stanislav Chernyshev

Bassoon
Catherine Chen
Julia Harguindey

Horn
Sarah Boxmeyer
Dana Cullen
Katherine Jordan
Maureen Young

Trumpet
Sara Huebner
Nozomi Imamura
Diana Wensley

Trombone
Nathan Lodge
Patrick Montgomery
Brian Santero

Tuba
Pierrick Fournes

Timpani and Percussion
Ted Babcock
Yi Fei Fu
Tomasz Kowalczyk
Michael Sparhuber
Mari Yoshinaga

Harp
Danyi Xia

Keyboard
Andrew Hsu

NEXT STUDENT RECITAL
Sunday, April 15 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

Crumb — ***Music for a Summer Evening*: *Makrokosmos III***
Yue Chu, piano
Meng-Chieh Liu, piano ('93)
Yi Fei Fu, percussion
Michael Sparhuber, percussion

Rachmaninoff — **Suite No. 2, Op. 17**
Meng-Chieh Liu, piano ('93)
Yue Chu, piano

Gabriella Smith — ***At Continent's End***
Yue Chu, piano
Jiayi Sun, piano
Michael Sparhuber, percussion
Yi Fei Fu, percussion

Limited seating available

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CURTIS
INSTITUTE OF MUSIC

FACULTY RECITAL—JOSEPH SILVERSTEIN, VIOLIN
Sunday, April 15, 2012, at 3 p.m.
Field Concert Hall

◆

Sonata, Op. 56 — Sergey Prokofiev (1891–1953)

Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

Joseph Silverstein, violin
Solomiya Ivakhiv, violin

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Joseph Silverstein, violin

INTERMISSION

Septet in E-flat major, Op. 20 Ludwig van Beethoven (1770–1827)

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Joseph Silverstein, violin
Kirsten Johnson, viola
Yumi Kendall, cello
Joseph Conyers, double bass
Anthony McGill, clarinet
Jennifer Montone, horn
Daniel Matsukawa, bassoon

◆

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◆

PERFORMERS

Joseph Silverstein, *violin*

Joseph Silverstein ('50) began his musical studies with his father, Bernard. He continued with Josef Gingold, and, at Curtis, studied with Efrem Zimbalist and Veda Reynolds. He then held positions with the orchestras of Houston, Philadelphia, and Denver before joining the Boston Symphony Orchestra in 1955 as its youngest player.

In 1959 he won third prize (silver medal) in the Queen Elisabeth Competition, and in 1960 he won the Naumburg Award. In 1962 he was appointed concertmaster of the Boston Symphony Orchestra, and he became its assistant conductor in 1971. He served as music director of the Utah Symphony for fifteen years and was named its conductor laureate in 1998.

A member of the Chamber Music Society of Lincoln Center, Mr. Silverstein performs frequently in New York and has appeared as a soloist and conductor with more than one hundred orchestras in the United States, Japan, Israel, and throughout Europe.

He has served on the faculties of Yale and Boston universities, New England Conservatory, and Tanglewood Music Center, and he has recorded for such labels as RCA, Deutsche Grammophon, Delos, CBS, Nonesuch, EMI, and Image.

Mr. Silverstein joined the faculty of the Curtis Institute of Music in 2000; he holds the Aaron Rosand Chair in Violin Studies.

Solomiya Ivakhiv, *violin*
Solomiya Ivakhiv ('03), a former student of Joseph Silverstein, was recently appointed artistic director of the Music at the Institute Concert Series at the Ukrainian Institute of America. She has served as visiting concertmaster of the Symphony Orchestra Augusta (Ga.) and Fresno Philharmonic and has performed with the Philadelphia Orchestra, Baltimore Symphony, and Chamber Orchestra of Philadelphia.

Kirsten Johnson, *viola*
Kirsten Johnson ('97), first-prize winner in the 1997 Washington International Competition, is associate principal viola of the Philadelphia Orchestra. Since her solo debut with the Chicago Symphony at age seventeen, she has performed with the Oberlin Chamber Orchestra; Concertante Chamber Ensemble; and the Juilliard, Jackson, Kalamazoo, and Peninsula symphonies.

Yumi Kendall, *cello*
Yumi Kendall ('04) is acting associate principal of the Philadelphia Orchestra. She is also a member of the Dryden String Quartet and the Dolce Suono Ensemble. She made her recital debut in Colorado at age seven and her solo debut in 1998 with the National Symphony at the Kennedy Center.

Joseph Conyers, *double bass*
Joseph Conyers ('04), recently profiled in *Ebony* magazine as one of 30 Leaders 30 and Younger, is assistant principal bass of the Philadelphia Orchestra. His previous appointments include the Atlanta and Grand Rapids symphonies and the Santa Fe Opera Orchestra. He is a founding director of Project 440, a Savannah-based organization dedicated to educational outreach.

Anthony McGill, *clarinet*
Anthony McGill ('00), recipient of an Avery Fisher Career Grant, is principal clarinet of the Metropolitan Opera Orchestra. He is also a member of the Schumann Trio along with violist Michael Tree and pianist Anna Polonsky. Mr. McGill performed at the inauguration of President Barack Obama in January 2009.

Daniel Matsukawa, *bassoon*
Daniel Matsukawa ('92) is principal bassoon of the Philadelphia Orchestra. His previous appointments include the National, Saint Louis, Memphis, and Virginia symphonies. He performs and teaches regularly at the Pacific Music Festival and the National Orchestral Institute, and he has performed and toured with the Marlboro Festival. Mr. Matsukawa joined the Curtis performance faculty in 2002.

Jennifer Montone, *horn*
Jennifer Montone, a recipient of an Avery Fisher Career Grant, is principal horn of the Philadelphia Orchestra. Her previous appointments include principal horn of the Saint Louis Symphony and associate principal horn of the Dallas Symphony. She serves on the faculties of the Curtis Institute of Music, the Juilliard School, and Temple University.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FIRST STUDENT RECITAL
Sunday, April 15 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

◆

At Continent's End — Gabriella Smith (b. 1991)

At the equinox …
… The ocean swelled for a far storm …
… the tides are in our veins …
… the insolent quietness of stone …
… the surf-beat's ancient rhythm …
… granite and spray …

Yue Chu, piano
Jiayi Sun, piano
Michael Sparhuber, percussion
Yi Fei Fu, percussion

Suite No. 2, Op. 17 — Sergei Rachmaninoff (1873–1943)

Introduction: Alla marcia
Valse: Presto
Romance: Andantino
Tarantella: Presto

Meng-Chieh Liu, piano
Yue Chu, piano

INTERMISSION

Music for a Summer Evening*: *Makrokosmos III — George Crumb (b. 1929)

Nocturnal Sounds (The Awakening)
Wanderer-Fantasy
The Advent
Myth
Music of the Starry Night

Yue Chu, piano
Meng-Chieh Liu, piano
Yi Fei Fu, percussion
Michael Sparhuber, percussion

◆

Photographic and recording equipment may not be used in Gould Rehearsal Hall.
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COMPOSER

Gabriella Smith, from El Cerrito, Calif., is a student of Jennifer Higdon and entered Curtis in 2009.

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

Jiayi Sun, from Shenyang, China, is a student of Meng-Chieh Liu and entered Curtis in 2007.

Meng-Chieh Liu (Piano '93), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, April 16 at 8 p.m.
Graduation Recital: Haochen Zhang, piano
Field Concert Hall

Balakirev	***Islamey: fantaisie orientale***
Beethoven	**Sonata No. 32 in C minor, Op. 111**
Chopin	**Mazurka in A minor, Op. 17, No. 4**
	Mazurka in C major, Op. 24, No. 2
	Selections from Mazurkas, Op. 59
Debussy	**Selections from Preludes, Book 1**
Liszt	**Ballade No. 2**

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-SECOND STUDENT RECITAL
Graduation Recital—Haochen Zhang, piano
Monday, April 16 at 8 p.m.
Field Concert Hall

◆

Mazurka in A minor, Op. 17, No. 4 — Frédéric Chopin
Mazurka in C major, Op. 24, No. 2 — (1810–49)
Mazurkas, Op. 59, selections
No. 2 in A-flat major: Allegretto
No. 3 in F-sharp minor: Vivace

Sonata No. 32 in C minor, Op. 111 — Ludwig van Beethoven
Maestoso—Allegro con brio ed appassionato — (1770–1827)
Arietta: Adagio molto semplice e cantabile

INTERMISSION

Ballade No. 2 — Franz Liszt (1811–86)

Preludes, Book 1, selections — Claude Debussy (1862–1918)

"Les Sons et les parfums tournent dans l'air du soir"

Les Collines d'Anacapri

La Cathédrale engloutie

Islamey: fantaisie orientale — Mily Balakirev (1837–1910)

◆

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◆

PERFORMER

Haochen Zhang, from Shanghai, is a student of Gary Graffman and entered Curtis in 2005. He is the Harold and Helene Schonberg Fellow.

NEXT STUDENT RECITAL
Tuesday, April 17 at 8 p.m.
Side-by-Side with David Starobin, guitar
Field Concert Hall

Bland	**Variations on a Theme by C. Nielsen** David Starobin, guitar Michelle Cann, piano
Giuliani	**Variations, Op. 24a** Amalia Hall, violin David Starobin, guitar
Hindemith	**Rondo for Three Guitars** David Starobin, guitar Jordan Dodson, guitar Jiyeon Kim, guitar
Lansky	**Partita: Suite for Guitar and Percussion (world premiere)** David Starobin, guitar Mari Yoshinaga, percussion
Paganini	**Quartet in A minor, M.S. 42** Maia Cabeza, violin Ayane Kozasa, viola Eric Han, cello David Starobin, guitar

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A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

Presented by PNC

Tickets: $5–$45; available from Ticket Philadelphia,
www.ticketphiladelphia.org or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-THIRD STUDENT RECITAL
Side-by-Side with David Starobin, guitar
Tuesday, April 17 at 8 p.m.
Field Concert Hall

◆

Rondo for Three Guitars — Paul Hindemith (1895–1963)

Jordan Dodson, guitar
Jiyeon Kim, guitar
David Starobin, guitar

Variations on a Theme by Carl Nielsen — William Bland (b. 1947)
(premiere of 2012 revision)

David Starobin, guitar
Michelle Cann, piano

Quartet in A minor, M.S. 42 — Nicolò Paganini (1782–1840)

Maestoso
Minuetto a canone: Andantino
Recitativo: Andante sostenuto con sentimento
Adagio cantabile
Rondo: Allegretto

Maia Cabeza, violin
Ayane Kozasa, viola
Eric Han, cello
David Starobin, guitar

INTERMISSION

Variations, Op. 24a — Mauro Giuliani (1781–1829)

Amalia Hall, violin
David Starobin, guitar

Partita: Suite for Guitar and Percussion — Paul Lansky (b. 1944)
(world premiere)

Preambulum
Allemande
Pavane
Gigue

David Starobin, guitar
Mari Yoshinaga, percussion

◆

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◆

PERFORMERS

David Starobin is the dedicatee of more than 350 new works which he has performed throughout the world, collaborating with ensembles including the New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, Saint Louis Symphony, Chamber Music Society of Lincoln Center, Danish Radio Orchestra, Orpheus Chamber Orchestra, and the Emerson and Guarneri quartets.

He began his guitar studies at age seven with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain and at the Peabody Conservatory of Music with Aaron Shearer. While a student at Peabody, Mr. Starobin worked closely with pianist Leon Fleisher and was a frequent participant in the Marlboro Music Festival.

Among Mr. Starobin's many honors are a Harvard University Fromm Grant for "his commitment to the music of our time"; Lincoln Center's Avery Fisher Career Grant; ASCAP's Deems Taylor Award, and Peabody Conservatory's Distinguished Alumni Award.

In 1981 Mr. Starobin founded Bridge Records, Inc., which he served as president until 2005; he is currently director of artists and repertoire. His work for Bridge as performer, producer, and executive producer has earned three Grammy awards and twenty-five Grammy nominations.

Between 1993 and 2004, Mr. Starobin was the chairman of the guitar department at the Manhattan School of Music, where he currently teaches. He previously headed guitar departments at Brooklyn College, Bennington College, the North Carolina School of the Arts, and at the State University of New York at Purchase. Mr. Starobin joined the faculty of the Curtis Institute of Music in 2011; he holds the Fondation Charidu Chair in Guitar Studies.

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Ayane Kozasa, from Chicago, is a student of Misha Amory and Roberto Díaz and entered Curtis in 2009.

Mari Yoshinaga, from Kagoshima, Japan, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL
Wednesday, April 18 at 8 p.m.
Graduation Recital: Ruoyu Huang, piano
Field Concert Hall

Balakirev	***Islamey: fantaisie orientale***
Beethoven	**Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ("Moonlight")**
Brahms	**Variations and Fugue on a Theme by Handel, Op. 24**
Debussy	**Selections from Preludes, Book 1**
Schumann	**Selections from Fantasiestücke, Op. 12**

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FOURTH STUDENT RECITAL
Graduation Recital—Ruoyu Huang, piano
Wednesday, April 18 at 8 p.m.
Field Concert Hall

◆

Sonata No. 14 in C-sharp minor, Op. 27, No. 2 ("Moonlight") — Ludwig van Beethoven (1770–1827)

Adagio sostenuto
Allegretto
Presto agitato

Variations and Fugue on a Theme by Handel, Op. 24 — Johannes Brahms (1833–97)

INTERMISSION

Preludes, Book 1, selections — Claude Debussy (1862–1918)

La Fille aux cheveux de lin
"Les Sons et les parfums tournent dans l'air du soir"
Des pas sur la neige

Fantasiestücke, Op. 12, selections — Robert Schumann (1810–56)

Des Abends: Sehr innig zu spielen
Aufschwung: Sehr rasch
Warum?: Langsam und zart
Grillen: Mit Humor

Islamey: fantaisie orientale — Mily Balakirev (1837–1910)

◆

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◆

PERFORMER

Ruoyu Huang, from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006. He is the Bernard H. Guth Fellow.

NEXT STUDENT RECITAL
Friday, April 20 at 8 p.m.
Historic Recital Recreation
Field Concert Hall

Brahms

Sonata No. 1 in G major, Op. 78
Eunice Kim, violin
Andrew Hsu, piano

Trio No. 3 in C minor, Op. 101
Luosha Fang, violin
Gabriel Cabezas, cello
Michelle Cann, piano

This all-Brahms program recreates a student recital from November 10, 1927, the very first held in the hall. The evening includes a brief discussion about the history of the Student Recital Series.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261
A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS
Monday, April 23 at 8 p.m.
Verizon Hall at the Kimmel Center

Curtis Symphony Orchestra
Robert Spano, conductor ('85)
Kensho Watanabe, conductor
Juliette Kang, violin ('91)
Efe Baltacigil, cello ('02)

Jack Wolgin Orchestra Concerts

Higdon	***blue cathedral***
Brahms	***Double Concerto***
Bartók	**Concerto for Orchestra**

Presented by PNC

Tickets: $5–$45; available from Ticket Philadelphia,
www.ticketphiladelphia.org or (215) 893-1999

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-FIFTH STUDENT RECITAL
A Special *Appassionato* Program: Historic Recital Recreation
Friday, April 20 at 8 p.m.
Field Concert Hall

◆

Tonight's all-Brahms program recreates a student recital from November 10, 1927, the very first held in the hall.

Lecture on the History of the Curtis Student Recital Series and Field Concert Hall

Matthew Barker, host

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)

Vivace ma non troppo
Adagio
Allegro molto moderato

Eunice Kim, violin
Andrew Hsu, piano

(continued)

Trio No. 3 in C minor, Op. 101

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Luosha Fang, violin
Gabriel Cabezas, cello
Michelle Cann, piano

◆

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◆

Tonight Curtis welcomes the Crescendo Club, the school's young friends group, for their final event of the season. The Crescendo Club event chairs, Susie Pierce and Marija Ugrinich, would like to thank Quig's Pub at Plays & Players Theater for their generous use of space for this evening's after-party. For more information visit www.curtis.edu/CrescendoClub.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Matthew Barker, director of student recitals and coordinator of outside performances

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, April 21 at 5:15 p.m.
Oboe Class Recital
Field Concert Hall

Hindemith	**Sonata for Oboe and Piano** Samuel Nemec, oboe Oxana Harlamova, piano (guest artist)
Jacob	**Sonatina for Oboe and Harpsichord** Alexandra von der Embse, oboe Elena Jivaeva, piano
Mozart	**Quartet in F major, K. 370** Beverly Wang, oboe Zoë Martin-Doike, violin Hyeri Shin, viola Tessa Seymour, cello
Saint-Saëns	**Sonata in D major, Op. 166** Corbin Stair, oboe Jungeun Kim, piano
C. Schumann	**Drei Romanzen, Op. 22** Alexander Vvedenskiy, oboe Elena Jivaeva, piano

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CURTIS
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2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SIXTH STUDENT RECITAL
Oboe Class Recital
Saturday, April 21 at 5:15 p.m.
Field Concert Hall

Drei Romanzen, Op. 22 — Clara Schumann (1819–96)
No. 1 in D-flat major: Andante molto
No. 2 in G minor: Allegretto
No. 3 in B-flat major: Leidenschaftlich schnell
Alexander Vvedenskiy, oboe
Elena Jivaeva, piano

Sonata in D major, Op. 166 — Camille Saint-Saëns (1835–1921)
Andantino
Ad libitum—Allegretto
Molto allegro
Corbin Stair, oboe
Jungeun Kim, piano

Sonatina for Oboe and Harpsichord — Gordon Jacob (1895–1984)
Adagio
Allegro giocoso
Lento alla sarabanda
Allegro molto vivace
Alexandra von der Embse, oboe
Elena Jivaeva, piano

INTERMISSION

Sonata for Oboe and Piano — Paul Hindemith (1895–1963)

Munter

Sehr langsam—Lebhaft

Samuel Nemec, oboe

Oxana Harlamova, piano

Quartet in F major, K. 370 — Wolfgang Amadeus Mozart (1756–91)

Allegro

Adagio

Rondeau: Allegro

Beverly Wang, oboe

Zoë Martin-Doike, violin

Hyeri Shin, viola

Tessa Seymour, cello

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Recitals are professionally recorded for educational use and possible broadcast

PERFORMERS

Zoe Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Hyeri Shin, from Seoul, is a student of Roberto Diaz and Michael Tree and entered Curtis in 2011

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Alexandra von der Embse, from San Francisco, is a student of Richard Woodhams and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

Oxana Harlamova, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Sunday, April 22 at 3 p.m.
Harp Class Recital
Field Concert Hall

Alvars	**Introduction, Cadenza, and Rondo**
D. Scarlatti	**Sonata in E major for Harpsichord, K. 380**
	Sonata in E major for Harpsichord, K. 531, arrangements by Judy Loman
	Elizabeth White Clark, harp
Fauré	**"In paradisum" from Requiem, Op. 48, arranged by Lynne Abbey-Lee**
Galais	***Paysages***
	Curtis Harp Studio Ensemble:
	JiHyun Wu, harp
	Elizabeth White Clark, harp
	Danyi Xia, harp
	Elizabeth Hainen, harp
Pierné	**Concertstück, Op. 39**
	JiHyun Wu, harp
	Chang-Yong Shin, piano
Saint-Saëns	**Fantaisie in A major, Op. 124**
	Luosha Fang, violin
	Danyi Xia, harp

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CURTIS

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prosnitz Memorial Concert Series

EIGHTY-SEVENTH STUDENT RECITAL
Harp Class Recital
Sunday, April 22 at 3 p.m.
Field Concert Hall

Concertstück, Op. 39 — Gabriel Pierné (1863–1937)

JiHyun Wu, harp
Chang-Yong Shin, piano

Sonata in E major for Harpsichord, K. 380
Sonata in E major for Harpsichord, K. 531 — Domenico Scarlatti (1685–1757)
arrangements by Judy Loman

Introduction, Cadenza, and Rondo — Elias Parish Alvars (1808–49)

Elizabeth White Clark, harp

Fantaisie in A major, Op. 124 — Camille Saint-Saëns (1835–1921)

Luosha Fang, violin
Danyi Xia, harp

"In paradisum"
from Requiem, Op. 48
arranged by Lynne Abbey-Lee

Gabriel Fauré
(1845–1924)

Paysages
Brésil
Argentine
Mexique

Bernard Galais
(b. 1921)

Curtis Harp Studio Ensemble:
JiHyun Wu, harp
Elizabeth White Clark, harp
Danyi Xia, harp
Elizabeth Hainen, harp

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This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

JiHyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Danyi Xia, from Shanghai, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2008.

Elizabeth Hainen, the Maryjane Mayhew Barton Chair in Harp Studies

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL
Tuesday, April 24 at 8 p.m.
Field Concert Hall

Dvořák

Serenade in D minor, Op. 44
Beverly Wang, oboe
Samuel Nemec, oboe
Michael Rusinek, clarinet ('92)
Samuel Boutris, clarinet
Daniel Matsukawa, bassoon ('92)
Catherine Chen, bassoon
Jennifer Montone, horn
Sarah Boxmeyer, horn
Dana Cullen, horn
Alexander Jacobsen, double bass

Mozart

Serenade No. 10 in B-flat major, K. 361 ("Gran Partita")
Samuel Nemec, oboe
Beverly Wang, oboe
Michael Rusinek, clarinet ('92)
Samuel Boutris, clarinet
Stanislav Chernyshev, basset horn
Juyong You, basset horn
Daniel Matsukawa, bassoon ('92)
Catherine Chen, bassoon
Jennifer Montone, horn
Dana Cullen, horn
Sarah Boxmeyer, horn
Levente Varga, horn
Alexander Jacobsen, double bass

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COVER PHOTOGRAPH
David Katzenstein

CURTIS SYMPHONY ORCHESTRA

Robert Spano, *conductor*
Kensho Watanabe, *conductor*
Juliette Kang, *violin*
Efe Baltacigil, *cello*

Monday April 23, 2012 8 p.m.

Verizon Hall at the Kimmel Center

PROGRAM

HIGDON — ***blue cathedral***
Kensho Watanabe, *conductor*

BRAHMS — **Concerto in A minor, Op. 102 ("Double Concerto")**
Allegro
Andante
Vivace non troppo

Juliette Kang, *violin*
Efe Baltacigil, *cello*
Robert Spano, *conductor*

INTERMISSION

BARTÓK — **Concerto for Orchestra**
Introduzione: Andante non troppo—Allegro vivace
Giuocco delle coppie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante—Presto

Robert Spano, *conductor*

Presented by PNC

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PROGRAM NOTES

by Paul Horsley

JENNIFER HIGDON *blue cathedral*

B December 31, 1962 in Brooklyn, N.Y.; living in Philadelphia

In just two decades Jennifer Higdon has grown from a Philadelphia favorite to one of the most celebrated composers of her generation. Her music is intuitive in structure and brilliantly orchestrated, blending elements of tonality with dissonance, delicacy with raucous energy. Her range is wide—among her 100 or so compositions are concertos, orchestral works, band music, chamber, and choral works. Higdon has received commissions from most of the major North American orchestras, and her music has appeared on over three dozen CDs. Robert Spano's recording of *blue cathedral* with the Atlanta Symphony made the Classical *Billboard* charts. Higdon's Violin Concerto received the 2010 Pulitzer Prize for music. In 2009 her Percussion Concerto received the Grammy for best contemporary classical composition. Three other CDs including her works have won Grammys.

Born in Brooklyn but raised mostly in eastern Tennessee, Higdon taught herself to play flute at age fifteen and attended Bowling Green State University in Ohio—where among other things she studied conducting with Robert Spano, who would later become a great champion of her music. She continued the flute while studying composition at the Curtis Institute of Music, then earned her master's and doctorate in composition from

THOUGHTS FROM THE COMPOSER

Blue … like the sky. Where all possibilities soar. Cathedrals … a place of thought, growth, spiritual expression … serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge, and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky … as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music. *(continued on next page)*

the University of Pennsylvania. Among her teachers were George Crumb, David Loeb, and Ned Rorem. She would eventually return to Curtis, where she holds the Milton L. Rock Chair in Composition Studies, to serve on its illustrious faculty.

Higdon's compositions have been performed by most of the major conductors in America, and by soloists such as Hilary Hahn, Colin Currie, Marc-André Hamelin, and Jennifer Koh. Recently the Santa Fe Opera and the Opera Company of Philadelphia announced they have commissioned Higdon to compose an opera based on Charles Frazier's best-selling novel, *Cold Mountain*, with a libretto by Gene Scheer, to be performed in Santa Fe in 2015 and in Philadelphia in 2016.

blue cathedral, one of the most frequently performed orchestral works in America—some 400 performances and counting—was written on commission for the 75th-anniversary celebration of the Curtis Institute and premiered by the Curtis Symphony Orchestra in 2000. The work is a moving contemplation on the death of Higdon's younger brother. "I don't know if you ever get over something like that," she told this author in 2007. "It was such a horrible thing, and I know it has marked me for the rest of my life. But for me, being able to compose was the best therapy." *blue cathedral* represented a kind of stylistic freeing-up, she added: "I reached the point where I didn't care what anybody thought: I was going to write what I wrote. And I thank my brother for that."

THOUGHTS FROM THE COMPOSER

(continued from page 3)

These were my thoughts when the Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group … our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialog, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey. This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.
—Jennifer Higdon

JOHANNES BRAHMS **Concerto in A minor, Op. 102 ("Double Concerto")**

B May 7, 1833 in Hamburg, Germany
D April 3, 1897 in Vienna

The ensemble concerto with multiple soloists, a favored genre of the Baroque, became a rarity during the 19th century. This can be explained partly in terms of the changing nature of the soloist's role: By the early 19th century the chamber-like *concertante* approach that had governed the early concerto was being replaced with something more nearly resembling a titanic struggle. Beethoven, in his Third Piano Concerto, had already hinted at the expanded role a soloist might play, and with this and other works after 1800, he established and developed a new prototype for the concerto—a heroic model that would be embraced by composers from Mendelssohn to Penderecki and beyond. But as there was rarely space enough for more than one hero in the room, the collaborative approach of the Baroque concerto was temporarily eclipsed, not to be revived until the neoclassical works of the first half of the 20th century.

Two notable examples of 19th-century multiple concertos have survived to take their place at the center of the orchestral repertory—Beethoven's own "Triple" Concerto from the early part of the century (1804), and Brahms's "Double" of 1887. Each work is an anomaly: Beethoven's is a sunny romp, while Brahms's deals in shadowy contemplation and stern outbursts. As the latter's last orchestral composition, the *Double Concerto* was an offering of reconciliation to Joseph Joachim, the violinist who had championed Brahms's works for years. The two had quarreled, and a rift ensued. Rather timidly the composer wrote to Joachim in 1887 that "the idea of writing a concerto for violin and cello has been too strong for me, much as I have tried to resist it."

He presented the piece to Joachim and Robert Hausmann, the cellist of the Joachim Quartet. Joachim was all too eager to reinstate the tie. "I did not think it possible that we could ever again come together personally," Brahms wrote to his publisher. "But a short communication I sent, leaving him full freedom of action, was so eagerly embraced that we are to try the work together with Hausmann very shortly." Later that summer Brahms met with the two soloists in Baden-Baden to go over the piece together. "Joachim and Brahms have spoken to one another again after years of silence," Clara Schumann wrote in her diary. The first public performance was in Cologne on October 18, 1887, with the composer leading the Gürzenich Orchestra.

The *Double Concerto* opens unconventionally, with a discursive introduction of the soloists alone, in quasi-recitative style. Two principal themes emerge: one jagged and succinct, the other lilting and hesitant. They are elaborated with remarkable brevity, especially considering the challenge of giving each soloist his or her virtuosic due in the confines of the concerto-allegro form. The development section of this Allegro is especially dramatic in its passagework and chiaroscuro. The slow movement (Andante) is one of Brahms's most sentimental moments, with lyrical lines that break into passagework and heart-on-the-sleeve expressions. The finale (Vivace non troppo), written in the composer's "gypsy" style, is full of earthy vigor.

BÉLA BARTÓK **Concerto for Orchestra**

B March 25, 1881 in Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania)
D September 26, 1945 in New York City

Bartók's American years were not especially happy ones. He and his wife settled in the United States in 1941, when the composer was offered an appointment as research associate at Columbia University. At the time he was perhaps the least celebrated of the artists fleeing Nazism, at least in the United States. After a year he was told that the position would not be renewed, and the Bartóks fell into financial straits. Meanwhile the composer was growing ill, and in 1943 he was diagnosed with leukemia. Thus the Concerto for Orchestra came at the twilight of a career. Yet immediately it was warmly received, bringing a flurry of attention that helped secure Bartók a place in American concert halls.

It was at a sanatorium at Lake Saranac where, in the summer of 1943, the composer began working on the commission he had received from Serge Koussevitzky for an orchestra piece. Later, he wrote to his dearest friend, the violinist Joseph Szigeti, of how the commission had proceeded: "At the end of August I experienced an improvement in the state of my health. … Perhaps the fact that I was able to complete the work that Koussevitzky commissioned is attributable to this improvement (or vice versa)." The concerto's first performance took place in Boston on December 1, 1944, with Koussevitzky at the helm of the Boston Symphony. It was such a triumph that it became standard orchestral fare almost overnight.

The roots of the concerto for orchestra as a genre lay partly in the Baroque concerto grosso, with multiple soloists playing in contrast with the orchestra. The neoclassicists of the 1920s and '30s had already tried to revive the Baroque model: Hindemith and Kodály both composed works they called "concertos for orchestra" as early as 1925. But if Bartók was not the first to compose in the genre, his concerto became the chief model for dozens of subsequent works. Nowadays almost every composer—including Jennifer Higdon—has one in his or her catalog.

This five-movement piece is constructed in the composer's familiar "arch," with a central slow movement flanked by two scherzos, each surrounded in turn by elaborate outer movements. The direction of this arch reflects Bartók's outlook in 1943: "The general mood of the work," he wrote in a program note, "represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one." The initial Introduzione: Andante non troppo—Allegro vivace is a sort of modified sonata-form, beginning with a slow introduction and concluding with bracing coda. The second movement (Giuoco delle coppie: Allegretto scherzando) is a witty scherzo, with sections played by pairs of bassoons, oboes, clarinets, flutes, and trumpets.

The mournful third movement (Elegia: Andante non troppo) gives way to the second scherzo (Intermezzo interrotto: Allegretto), in which Bartók openly parodies—"mocks" seems more appropriate—the march movement from Shostakovich's Seventh Symphony, which he happened to hear on the radio. "The exposition in the finale (Pesante—Presto) is somewhat extended," the composer writes, "and its development consists of a fugue built on the last theme of the exposition." Bartók's Concerto concludes as it began: with a sonata-form movement, a sort of final restoration of order and clarity to a dark and ultimately transformative piece.

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Robert Spano CONDUCTOR

Robert Spano, in his eleventh season as music director of the Atlanta Symphony Orchestra, is recognized internationally as one of the most imaginative conductors today. Highlights of his ASO directorship include concert-staged performances of dramatic works (Theater of a Concert); multiyear partnerships with American composers (Atlanta School of Composers); performances and residencies at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah music festivals; and nine recordings, six of which garnered Grammy awards and three of which were launched on the new ASO Media label. This summer marks Mr. Spano's inaugural year as music director of the Aspen Music Festival and School. This year also marks the last in a three-year tenure as Emory University's Distinguished Artist in Residence.

Mr. Spano has conducted most of the major orchestras of North America, including those in Boston, Chicago, Cleveland, Los Angeles, Montreal, New York, Philadelphia, and San Francisco. Abroad he has led the Royal Concertgebouw Orchestra; Orchestra Filarmonica della Scala; Czech, New Japan, and Oslo philharmonics; and the Berlin Radio, City of Birmingham, BBC Scottish, and BBC symphony orchestras, among others. Equally accomplished as an operatic conductor, Mr. Spano has appeared with the companies of Chicago, Cincinnati, Houston, Santa Fe, and Seattle, as well as at the Royal Opera at Covent Garden and Welsh National Opera.

Mr. Spano's 2011–12 season includes appearances with the Seattle and Sydney symphonies; Minnesota Orchestra; City of Birmingham, Juilliard, and West Australian symphony orchestras; Hong Kong Philharmonic; Deutsches Symphonie-Orchester Berlin; and the Orchestra of St. Luke's. As a pianist he joins bass-baritone Eric Owens in recitals in Colorado, California, and New York. In May he will lead the Curtis Symphony Orchestra in performances during its residency at the Dresden Music Festival in Germany.

Mr. Spano is a 1985 graduate of the Curtis Institute of Music, where he studied with Max Rudolf. For more information visit **www.robertspanomusic.com**.

Kensho Watanabe CONDUCTOR

Kensho Watanabe, from Greenwich, Conn., entered the Curtis Institute of Music in 2010 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Watanabe is the Thomas D. Watkins Fellow.

Mr. Watanabe started the violin at the age of two in Japan with Hachiro Hirose. He was accepted into the precollege division of the Juilliard School at the age of nine to study with Louise Behrend and Ann Setzer. He has since received a bachelor's degree in biology and a master's degree in violin performance (studying with Syoko Aki), both from Yale University. Mr. Watanabe is the winner of numerous competitions and awards, most recently the William Waite Concerto Competition, Irving S. Gilmore Fellowship, and the Alumni Association Prize from the Yale School of Music. He has performed at Weill Recital Hall of Carnegie Hall as one of the winners of the Japanese American

Association of New York's Young Artists' Competition in 2006. He has also performed as a soloist with the Yale Symphony Orchestra, Berkeley College Orchestra, and Connecticut Valley Chamber Orchestra.

Mr. Watanabe served as the assistant conductor of the Yale Symphony Orchestra from under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He has also served as the music director of Yale's Berkeley College Orchestra, in addition to being a staff conductor for the Greenwood Music Camp in Cummington, Mass.

Juliette Kang VIOLIN

Juliette Kang is first associate concertmaster of the Philadelphia Orchestra. Prior to her current appointment, she served as assistant concertmaster of the Boston Symphony and was a member of the first violin section of the Metropolitan Opera Orchestra. She was a winner of the 1989 Young Concert Artists International Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. As gold medalist of the 1994 International Violin Competition of Indianapolis, she presented a Carnegie Hall recital that was recorded live and released on the Samsung/Nices label. She has also recorded two discs for CBC Records, including the Schumann Violin Concerto with the Vancouver Symphony.

Ms. Kang's solo engagements have included the Baltimore, Omaha, KBS (Seoul), San Francisco, Singapore, and Syracuse symphonies; Czech and Hong Kong philharmonics; l'Orchestre National de France; Vienna Chamber Orchestra; Boston Pops; and every major orchestra in Canada. In May Ms. Kang will be a featured soloist in the Carnegie Hall debut of her hometown orchestra, the Edmonton Symphony; and she made her Philadelphia Orchestra subscription debut in March, performing Prokofiev's Violin Concerto No. 1 with conductor Gianandrea Noseda.

Ms. Kang has been actively involved with chamber music since her time at Curtis. Her chamber music festival appearances include Bravo! Vail Valley, Bridgehampton, Kingston Chamber Music, Marlboro, Moab, Skaneateles, and Spoleto USA. She has performed with the Chamber Music Society of Lincoln Center, at the Mostly Mozart Festival with her husband, cellist Thomas Kraines, and at the Bard Music Festival.

At age nine Ms. Kang entered the Curtis Institute of Music, where she studied violin with Jascha Brodsky and chamber music with Felix Galimir; she received a bachelor's degree in 1991. Ms. Kang also holds a master's degree from the Juilliard School, where she studied with Dorothy DeLay and Robert Mann.

Efe Baltacigil CELLO

Turkish cellist Efe Baltacigil is in his inaugural season as principal cello of the Seattle Symphony. Previously he was associate principal cello of the Philadelphia Orchestra. Mr. Baltacigil rose to critical acclaim in 2005 when he and pianist Emanuel Ax gave an impromptu performance of Beethoven's Cello Sonata No. 1 after a snowstorm prevented most of the Philadelphia Orchestra members from reaching the hall. *The Philadelphia Inquirer* wrote, "Baltacigil is a highly individualized solo artist. His gorgeous sound, strong personality, and expressive depth suggest an artist about to have a major career."

Mr. Baltacigil won the 2005 Young Concert Artists International Auditions and was awarded the Peter Jay Sharp Prize, which resulted in his New York debut in December 2005, and the Washington Performing Arts Society Prize, which resulted in his Washington, DC, debut in April 2006.

His previous solo and chamber music projects include performances at Boston's Isabella Stewart Gardner Museum, Philadelphia's Academy of Music, Zankel Hall (in Richard Goode's Perspectives series), North Dakota Museum of Art, Mayville (N. Dak.)

State University, and Buffalo Chamber Music Society, as well as with the Curtis Chamber Orchestra led by Otto-Werner Mueller. He has also participated in performances with Pinchas Zukerman, Midori, and Yo-Yo Ma for Isaac Stern's memorial and in Mr. Ma's Silk Road Project. Mr. Baltacigil has also toured with Musicians from Malboro and was a member of the Chamber Music Society of Lincoln Center's CMS Two program.

Mr. Baltacigil began studying the violin at the age of five and changed to the cello at the age of seven. He received his bachelor's degree from Mimar Sinan University Conservatory in Istanbul in 1998 and an artist diploma from the Curtis Institute of Music in 2002, where he studied with Peter Wiley and David Soyer. Mr. Baltacigil plays on a 1680 Cremonese Francesco Ruggieri, on loan from his Turkish sponsor. For more information visit **www.efebaltacigil.net**.

Jennifer Higdon COMPOSER

Jennifer Higdon, hailed by the *Washington Post* as "a savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit," is one of America's most frequently performed composers. She started late in music, teaching herself to play flute at fifteen, beginning formal musical studies at eighteen, and starting to compose at twenty-one. She received a bachelor's degree from Bowling Green State University in Ohio, an artist diploma from the Curtis Institute of Music in 1988, and an M.A. and Ph.D. from the University of Pennsylvania. In addition she has studied conducting with Robert Spano and flute with Judith Bentley.

Dr. Higdon is the recipient of the 2010 Pulitzer Prize for music for her Violin Concerto, a 2009 Grammy award for her Percussion Concerto, a Guggenheim Fellowship, Pew Fellowship, and awards from the American Academy of Arts and Letters, National Endowment for the Arts, and ASCAP. Her list of commissioners is extensive and includes the Cleveland, Minnesota, and Philadelphia orchestras; Atlanta, Baltimore, Chicago, Dallas, Indianapolis, and Pittsburgh symphonies; St. Paul Chamber Orchestra; Gary Graffman; Hilary Hahn; the President's Own Marine Band; Prism Saxophone Quartet; Tokyo String Quartet; Philadelphia Singers; Mendelssohn Club; and eighth blackbird. Dr. Higdon was recently commissioned by the Santa Fe Opera and the Opera Company of Philadelphia to write an opera based on Charles Frazier's *Cold Mountain* with librettist Gene Scheer. She will also serve as creative director for the Cincinnati Symphony Orchestra's 2012–13 Boundless Series.

Dr. Higdon joined the Curtis faculty in 1994; she holds the Milton L. Rock Chair in Composition Studies. For more information please visit **www.jenniferhigdon.com**.

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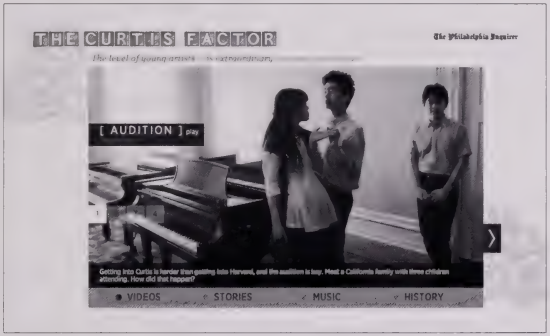

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THE CURTIS FACTOR

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CURTIS OPERA THEATRE

David Hayes, *conductor*
Emma Griffin, *stage director*
Laura Jellinek, *scenic designer*
Jessica Trejos, *costume designer*
Mike Inwood, *lighting designer*

Thursday	May 3, 2012	7:30 p.m.
Friday	May 4, 2012	7:30 p.m.
Saturday	May 5, 2012	7:30 p.m.
Sunday	May 6, 2012	2:30 p.m.

Prince Music Theater

PRESENTS

I Capuleti e i Montecchi

MUSIC Vincenzo Bellini
LIBRETTO Felice Romani
Orchestral reduction by Francis Griffin

I Capuleti e i Montecchi will run two hours and fifteen minutes, including one fifteen-minute intermission.

Projected titles provided by arrangement with Bayshore Opera Translations
Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST / PRODUCTION CREDITS

(in singing order)	MAY 3 AND 5	MAY 4 AND 6
Tebaldo	Christopher Tiesi	Joshua Stewart
Capellio	Brandon Cedel	Andrew Bogard
Lorenzo	Thomas Shivone	Thomas Shivone
Romeo	Nian Wang	Jazimina MacNeil
Giulietta	Sarah Shafer	Anna Davidson
Chorus	(ALL PERFORMANCES) Julian Arsenault, Joseph Barron, Adam Frandsen, Johnathan McCullough, Jarrett Ott, Sean Michael Plumb, and Kevin Ray	

Assistant Conductor
Kensho Watanabe

Musical Preparation
Danielle Orlando
principal opera coach
Lisa Keller
Susan Nowicki
Donald St. Pierre
Bonnie Wagner

Rehearsal Pianists
Lisa Keller
Reese Revak

Italian Diction Coach
Corradina Caporello

Stage Manager
Wesley Reid

Assistant Stage Manager
Asaki Kuruma

Hair and Make-up
Giacomina Pluma

Resident Wardrobe Supervisor
Kat O'Brien

Projected Title Operator
Reese Revak

Scenery Construction and Installation
Proof Productions, Inc.

SYNOPSIS

ACT ONE

In Verona two rival clans are at war—the Capuleti and the Montecchi. In a recent battle, Romeo (of the Montecchi) has killed the son of the house of Capuleti.

In the Capuleti palace, the patriarch Capellio and his faithful follower Tebaldo await the arrival of an envoy from the Montecchi clan. Tebaldo vows to avenge the recent death of Capellio's son and kill Romeo, and as a reward Capellio declares that his daughter Giulietta will marry Tebaldo that very day. The Montecchi envoy arrives—no one realizes that it is Romeo in disguise. He offers to broker peace by marrying Giulietta to Romeo, thus uniting the two houses. Capellio, who does not know that Romeo and Giulietta are already in love, rejects the offer and vows to continue the bloodshed.

Lorenzo, a confidant of Giulietta's, brings Romeo to a despondent Giulietta. Romeo begs her to leave with him, but she refuses, citing her duty to her family's honor. Romeo is discovered by Tebaldo and surrounded by the hostile Capuleti. With little time to spare, Romeo is rescued by a band of Montecchi soldiers and is whisked away to safety, but the lovers are torn apart.

ACT TWO

Lorenzo devises a scheme to help Romeo and Giulietta escape, which involves staging Giulietta's death with a special potion. He is detained by a suspicious Capellio and cannot tell Romeo about the plan. Giulietta drinks the potion and succumbs, preventing her marriage to Tebaldo. A funeral procession follows, just as Romeo and Tebaldo are about to duel. Both would-be husbands are grief-stricken by Giulietta's apparent death.

Romeo visits Giulietta's tomb and, in desperation, poisons himself. When Giulietta awakens and discovers the dying Romeo, she too despairs, unwilling to live without him. The lovers die in each other's arms.

PROGRAM NOTES

by Peter Burwasser

Even veteran opera goers are surprised to learn that Bellini's *Capuleti e i Montecchi* was not directly inspired by the Shakespeare play. Nor was it the first opera based on the tale of Romeo and Juliet; that honor probably belongs to Czech composer Georg Benda who penned a singspiel version in 1776. Then came Nicola Vaccai, whose 1825 *Giulietta e Romeo* preceded Bellini's work by five years. Vaccai and Bellini even shared a librettist, Felice Romani, who based his narrative on an 1818 tragedy by playwright Luigi Scevola. Needless to say, musical history has long since resolved the rivalry of Vaccai and Bellini in favor of the latter.

Despite the curious nature of Bellini's literary source, it is hard not to speculate that Bellini was familiar with Shakespeare's drama. The opera shares with the play a deeply poignant contrast between love and family honor, as well as the eternally gripping irony of the protagonists' deaths. Bellini's plot line is considerably streamlined in comparison to Shakespeare, and varies from it in several respects. The cast is slimmed down from twenty to five (Juliet loses her nurse). We enter the drama after the deaths of Mercutio (another dropped character) and Tybalt (whom Bellini keeps alive). But even opera composers who worked directly from the Bard's work—notably Verdi—had to excise and rearrange events for purely practical staging purposes.

There is another sense in which Bellini reflects the spirit of Shakespeare, if not the letter, and it has to do with the inherent elegance of his writing style. The great tradition of bel canto opera, which has its origins in the Baroque era, reached the height of its expression with the work of Bellini, Donizetti, and Rossini; but it was also in its death throes. Romanticism was washing over the musical world of early 19th-century Europe like a tidal wave. The early practitioners of the new style, including Berlioz and Schumann, had little use for Bellini. Chopin, the renegade conservative, was an important exception who was significantly impressed by bel canto, especially the work of his friend Bellini.

Bellini has survived the disdain of his younger and more adventurous contemporaries thanks to music of superb craft and natural emotions, relayed in a way that is surprisingly appealing to modern audiences. *I Capuleti e i Montecchi,* like Bellini's other great works, is a masterful bel canto combination of precise compositional technique and florid melodic texture—much as Shakespeare melded radiantly poetic language and a grand sense of narrative shape in his *Romeo and Juliet*. Bellini's music ideally matches the drama. It is not plausible, on the other hand, to imagine Bellini doing an operatic treatment to capture the raging passions of Othello. That task was a much better fit for the high-Romantic sensibilities of Verdi.

This is not to say that *I Capuleti e i Montecchi* is devoid of forceful emotions. Indeed, the stirring military music strongly anticipates Verdi. But Bellini finds his most distinctive voice in the expression of the joys and agonies of young love: in the glorious ensemble singing; and perhaps most memorably in the closing scenes, beginning with Juliet's funeral procession, sad yet lilting music that sounds like a dirge from the composer's native Sicily. It is ultimately the same story told by Shakespeare, but here beautifully cloaked in Italianate pathos.

BIOGRAPHIES

David Hayes CONDUCTOR

David Hayes is a conductor with an unusually broad range of repertory, spanning the symphonic, oratorio/choral, and operatic genres. He is music director of the Mannes Orchestra, professor of professional practice at the Mannes College of Music in New York City, staff conductor of the Curtis Symphony Orchestra, and music director of the Philadelphia Singers. He recently completed a decade-long tenure on the conducting staff of the Philadelphia Orchestra, with whom he made his subscription debut in 1993 at the request of Wolfgang Sawallisch; and he has served as cover conductor for the New York Philharmonic, as well as for André Previn on the Curtis Symphony Orchestra's 1999 European Tour with Anne-Sophie Mutter.

Mr. Hayes's recent guest-conducting engagements have included concerts with the Louisiana Philharmonic; Philadelphia and Rutgers University orchestras; Curtis, Lancaster (Pa.), and Richmond symphony orchestras; Artosphere Festival Orchestra; Relâche Ensemble; Chamber Orchestra of Philadelphia; Curtis Opera Theatre; Opera Company of Philadelphia; and a Kennedy Center debut with the Washington Chorus and Orchestra.

Mr. Hayes has collaborated with some of the world's finest soloists, including Meredith Arwady, William Burden, Roberto Díaz, Vladimir Feltsman, Haijing Fu, Evelyn Glennie, Gary Graffman, Hilary Hahn, Jennifer Koh, Meng-Chieh Liu, Nancy Maultsby, Alan Morrison, Eric Owens, and Rinat Shaham. In addition Mr. Hayes has a strong commitment to nourishing contemporary music and frequently collaborates with composers, including Chen Yi, Jennifer Higdon, Ezra Laderman, James MacMillan, Paul Moravec, Bright Sheng, Tan Dun, and Christopher Theofanidis. Mr. Hayes has also conducted concerts with Blue Man Group, Billy Joel, and John Lithgow.

Emma Griffin, STAGE DIRECTOR

Emma Griffin is a theater and opera director based in New York City. For the Curtis Opera Theater, she has directed *The Cunning Little Vixen*, *Wozzeck*, *The Rake's Progress*, *Postcard from Morocco*, and *Die Zauberflöte*. Selected New York credits include: Salt and Target Margin theaters, Clubbed Thumb, New Georges, and Tiny Mythic/HERE. Additional regional productions include Perseverance, Geva and Coterie theaters; Syracuse Stage; Southern Rep; Actor's Express; Virginia Stage; and Williamstown Theater Festival.

She is a frequent collaborator on new music/theater pieces; currently developing projects include *There is No There, There* with writer Sybil Kempson; *Big & Salty* with performer Chris Wells; and *The Three Christs*, a new opera by composer Corey Dargel.

Ms. Griffin is adjunct faculty at New York University, where she teaches directing. For more information visit **www.emmagriffin.net**.

Laura Jellinek, SCENIC DESIGNER

Laura Jellinek recently designed opera and oratorio productions of *The Cunning Little Vixen* (Curtis Opera Theatre), *Messiah* (Pittsburgh Symphony), *Roméo et Juliette* (Palm Beach Opera), *Les Mamelles de Tirésias* (Juilliard Vocal Arts), and *The Secret Agent* (Center for Contemporary Opera). Her recent theater

projects include *Buddy Cop 2* (The Debate Society), *A Radically Condensed …* (The Chocolate Factory), *The Really Big Once* (Target Margin), *Empire City* (600 Highwaymen), *The Journey of the Fifth Horse* (New York University Graduate Acting), and *Ghosts* (San Francisco Ballet). Ms. Jellinek has upcoming projects at Bard Summerscape, Shakespeare on the Sound, and Target Margin Theater.

Ms. Jellinek holds a Bachelor of Arts in mathematics from Brown University and a Master of Fine Arts in set design from New York University.

Jessica Trejos, COSTUME DESIGN

Jessica Trejos is a costume designer based in New York working in opera, theater, film, and television. Her recent stage projects include: *Woyzeck* (Columbia University), *Speakeasy* (Joe's Pub), *Comedy of Errors* (New York Classical Theatre), *A Perfect Wedding* (New York University), *Sin Salida* (New York University/HBO), *Croatoan* (Vital Theater), and *Il Combattimento di Tancredi e Clorinda* (Juilliard Opera Center). Her film and television work includes *PanAm*, *Blue Bloods*, *The Burg*, *Morning Glory*, *Taking Woodstock*, and *Pink Panther 2*.

This is Ms. Trejos's sixth production for the Curtis Opera Theatre; her previous credits are *The Cunning Little Vixen*, *Le nozze di Figaro*, *Postcard from Morocco*, *The Rake's Progress*, and *Wozzeck*. Ms. Trejos holds a Master of Fine Arts degree from the Tisch School of the Arts at New York University. Her film work can be seen at **theburg.tv** and **theallfornots.com**.

Mike Inwood, LIGHTING DESIGN

In Philadelphia, Mike Inwood designed the Barrymore Award-nominated production of *Grace, or The Art of Climbing* (Nice People Theatre Company). Additional credits include the Public Theater, HERE Arts Centre, Ars Nova, Ensemble Studio Theatre, Performance Space 122, New York Musical Theatre Festival, Ontological Hysteric Theatre, and regionally at the Utah Festival Opera. Internationally, Mr. Inwood has designed productions at the Edinburgh Fringe Festival, Firehall Arts Centre, Scotiabank Dance Centre, L'Agora de la Danse, and Chapter Arts Centre. As part of the artistic collective The Mad Ones, he designed *Samuel and Alasdair: A Personal History of the Robot War* (winner of multiple New York Innovative Theatre Awards, including outstanding production of a play).

Mr. Inwood holds a master's degree from the Tisch School of the Arts at New York University. He received an Emmy Award for his work on NBC's coverage of the Vancouver 2010 Olympic Games. For more information visit **www.mikeinwood.com**.

Francis Griffin, ARRANGER

Francis Griffin, resident music director with the Guildford Opera, studied the horn at the Royal College of Music with Julian Baker, the principal horn of the Royal Opera House, London. He played with Scottish Opera before turning to conducting, working with opera companies, orchestras, and chamber ensembles throughout Europe. He started making orchestral reductions for his own use in productions that he was conducting; these reductions include works by Bellini, Bizet, Donizetti, Gounod, Lehár, Mozart, Tchaikovsky, and Verdi. For more information see **www.francisgriffin.com**.

Julian Arsenault (Chorus), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Gregor Mittenhofer), *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Filiberto), *Les Mamelles de Tirésias* (Director), and *La Tragédie de Carmen* (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Joseph Barron (Chorus), from Pittsburgh, is a bass-baritone studying in the opera program

with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Dr. Wilhelm Reischmann), *Faust* (Chorus), *Idomeneo* (Voice of Neptune), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Gaudenzio), *Les Mamelles de Tirésias* (Chorus), *Il barbiere di Siviglia* (Bartolo), *Antony and Cleopatra* (Enobarbus, Soothsayer), *La sonnambula* (Rodolfo), *The Rake's Progress* (Trulove), *Il viaggio a Reims* (Don Prudenzio), *Wozzeck* (Handwerksbursch 1), *Impressions of Pelléas* (Arkel), and *Don Giovanni* (The Commendatore) for the Curtis Opera Theatre; and roles for Opera Company of Philadelphia, Glimmerglass Opera, Santa Fe Opera, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North. He is a 2011 winner of the Metropolitan Opera National Council Auditions.

Andrew Bogard (Capellio—May 4 and 6), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Dr. Wilhelm Reischmann) and *Faust* (Méphistophélès) for the Curtis Opera Theatre; *Midsummer Night's Dream* (Peter Quince) and *Long Christmas Dinner* (Cousin Brandon) at the Juilliard School; and *Gianni Schicchi* (Simone), *The Crucible* (Reverend Hale), *La Bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at Chautauqua Institution Music Festival.

Brandon Cedel (Capellio—May 3 and 5), from Hershey, Pa., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: *Faust* (Méphistophélès), *The Cunning Little Vixen* (Forester), *Il Signor Bruschino* (Gaudenzio), *Les Mamelles de Tirésias* (Chorus), *La Tragédie de Carmen* (Escamillo), *Il barbiere di Siviglia* (Bartolo), *Antony and Cleopatra* (title role), *La sonnambula* (Chorus), *The Rake's Progress* (Keeper of the Madhouse), *Il viaggio a Reims* (Antonio), *Wozzeck* (Chorus), *The Medium* (Mr. Gobineau), *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; and appearances at Giardini La Mortella, Centre International de Formation Musicale, Chicago's *Music in the Loft*, Chautauqua Institution, and the Juilliard School.

Anna Davidson (Giulietta—May 4 and 6), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Hilda Mack), *Faust* (Chorus), *Apollo e Dafne* (title role), *Miss Donnithorne's Maggot* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Rooster, Jay), *Il Signor Bruschino* (Sofia), *Les Mamelles de Tirésias* (Thérèse, Son), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus), *La sonnambula* (Lisa), and *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, Juilliard School, International Vocal Arts Institute, and University of Miami Frost School of Music at Salzburg.

Adam Frandsen (Chorus), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (title role), *Idomeneo* (title role), *The Cunning Little Vixen* (Harasta, Chorus), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Don José) for the Curtis Opera Theatre; roles for Opera Hedeland, Moores Opera Center, International Vocal Arts Institute in Tel Aviv, Israel; opera scenes for Yale School of Music and Aspen Music Festival and School; and concert performances of Handel's *Messiah*, Saint Saëns's *Christmas Oratorio*, Dubois's *Seven Last Words of Christ*, and Schubert's *Die Schöne Müllerin*.

Jazimina MacNeil (Romeo—May 4 and 6), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Carolina von Kirchstetten), *Faust*

(Siébel), *Idomeneo* (Idamante), *The Cunning Little Vixen* (Dog), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Opera Theater Center; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Johnathan McCullough (Chorus), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Cricket, Chorus), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Gendarme), and *La Tragédie de Carmen* (García) for the Curtis Opera Theatre; roles for Center Stage Opera, Los Angeles Opera, and Opera Camp, presented by LA Opera; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Chorus), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Elegy for Young Lovers* (Gregor Mittenhofer), *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution; soloist with the West Chester University Symphony Orchestra and Atlantic Symphony Chamber Players in Boston; and performances of Handel's *Messiah* and *Orff's Carmina Burana*.

Sean Michael Plumb (Chorus), from Los Angeles, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Faust* (Wagner), *Apollo e Dafne* (title role), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Grasshopper, Chorus), *Il Signor Bruschino* (Commisario), *Les Mamelles de Tirésias* (Chorus), and *La Tragédie de Carmen* (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's *From the Top*; and, as a soloist, with the Los Angeles Opera Orchestra at the GRAMMY Week 2010 Salute to Plácido Domingo.

Kevin Ray (Chorus), from Cornwall, N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Faust* (Chorus), *Idomeneo* (High Priest of Neptune, Chorus), *The Cunning Little Vixen* (Mosquito, Schoolmaster, Chorus), *La Tragédie de Carmen* (Don José), *Il barbiere di Siviglia* (Figaro), *Antony and Cleopatra* (Agrippa), *La sonnambula* (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (Don Alvaro), Wozzeck (Chorus), *Impressions of Pelléas* (Golaud), *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count Almaviva) for the Curtis Opera Theatre; and roles for the Merola Opera Program at San Francisco Opera, Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival. He is a 2012 finalist in the Metropolitan Opera National Council Auditions.

Sarah Shafer (Giulietta—May 3 and 5), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: *Elegy for Young Lovers* (Elizabeth Zimmer), *Faust* (Chorus), *Idomeneo* (Ilia), *The Cunning Little Vixen* (Woodpecker, Hen, Chorus), *Il Signor Bruschino* (Sofia), *Il barbiere di Siviglia* (Rosina), *Antony and Cleopatra* (Chorus),

La sonnambula (Chorus), *The Rake's Progress* (Chorus), *Il viaggio a Reims* (Modestina), *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Lorenzo), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Elegy for Young Lovers* (Joseph Mauer), *Faust* (Chorus), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Badger, Parson, Chorus), *Il Signor Bruschino* (Bruschino senior), *Les Mamelles de Tirésias* (Presto, Bearded Man), *La Tragédie de Carmen* (Zuniga), *Antony and Cleopatra* (Alexas), *La sonnambula* (Rodolfo), *The Rake's Progress* (Keeper of the Madhouse), *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's *Messiah* with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Joshua Stewart (Tebaldo—May 4 and 6), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Elegy for Young Lovers* (Toni Reischmann), *Faust* (Chorus), *Idomeneo* (title role), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Husband), *Il barbiere di Siviglia* (Count Almaviva), *Antony and Cleopatra* (Caesar, Messenger), *La sonnambula* (Chorus), *The Rake's Progress* (Tom Rakewell), *Il viaggio a Reims* (Conte di Libenskof), *Wozzeck* (Hauptmann), *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; soloist with the Master Chorale of South Florida and Westminster Williamson Voices; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

Christopher Tiesi (Tebaldo—May 3 and 5), from Sarasota, Fla., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Faust* (title role), *The Cunning Little Vixen* (Chorus), *Il Signor Bruschino* (Florville, Bruschino junior), *Les Mamelles de Tirésias* (Lacouf, Journalist), *Antony and Cleopatra* (Caesar, Messenger), *La sonnambula* (Elvino), and *The Rake's Progress* (Tom Rakewell) for the Curtis Opera Theatre; roles for the Juilliard School and Chautauqua Institution; and a recital appearance in the New York Festival of Song with Steven Blier.

Nian Wang (Romeo—May 3 and 5), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

Mikael Eliasen *artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies*

Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice program during the summers.

Ralph Batman *managing director of Vocal Studies and the Curtis Opera Theatre*

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

ABOUT THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 161 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924.

All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Visit **www.curtis.edu/Appassionato** for more information.

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Curtis launches a new era in 2011–12 with *Appassionato*, a season of bold programming, enriched curriculum offerings, and exceptional special events that herald Curtis's enduring influence on music in Philadelphia and the world. Explore the season at **www.curtis.edu/Appassionato**.

The **CURTIS SYMPHONY ORCHESTRA** has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in 2012 travels to Germany to open the Dresden Festival. In the *Appassionato* season, each Verizon Hall program features a work by a member of the Curtis composition faculty, as well as a work led by a conducting student. Recent visiting conductors include Charles Dutoit, Simon Rattle, Robert Spano, and Michael Tilson Thomas.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

The **CURTIS OPERA THEATRE**, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 23 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

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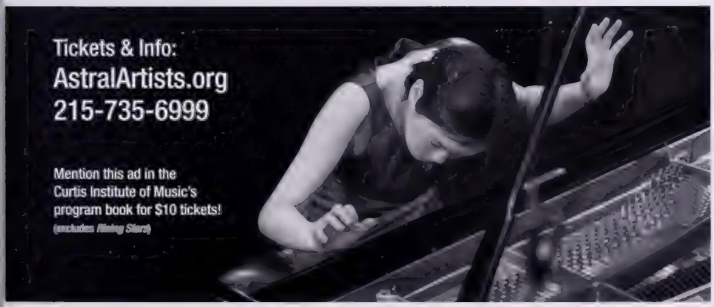

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2010–11 SEASON SELECTIONS

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-EIGHTH STUDENT RECITAL
Tuesday, April 24 at 8 p.m.
Field Concert Hall

◆

Serenade in D minor, Op. 44 — Antonín Dvořák (1841–1904)

Moderato quasi marcia
Menuetto
Andante con moto
Finale: Alegro molto

Beverly Wang, oboe
Samuel Nemec, oboe
Michael Rusinek, clarinet
Samuel Boutris, clarinet
Daniel Matsukawa, bassoon
Wade Coufal, bassoon
Jennifer Montone, horn
Sarah Boxmeyer, horn
Dana Cullen, horn
Sarah Rommel, cello
Alexander Jacobsen, double bass

INTERMISSION

Serenade in B-flat major, K. 361 ("Gran Partita") — Wolfgang Amadeus Mozart (1756–91)

Largo—Molto allegro
Menuetto
Adagio
Menuetto: Allegretto
Romanze: Adagio—Allegretto
[Thema mit Variationen: Andante]
Finale: Molto allegro

Samuel Nemec, oboe
Beverly Wang, oboe
Michael Rusinek, clarinet
Samuel Boutris, clarinet
Stanislav Chernyshev, basset horn
Juyong You, basset horn
Daniel Matsukawa, bassoon
Catherine Chen, bassoon
Jennifer Montone, horn
Dana Cullen, horn
Sarah Boxmeyer, horn
Levente Varga, horn
Alexander Jacobsen, double bass

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Alexander Jacobsen, from Albuquerque, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2008.

Samuel Nemec, from Midland Park, N.J., is a student of Richard Woodhams and entered Curtis in 2010.

Sarah Rommel, from Philadelphia, is a student of Peter Wiley and entered Curtis in 2007.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Daniel Matsukawa (Bassoon '92), faculty

Jennifer Montone, faculty

Michael Rusinek (Clarinet '92)

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL
Wednesday, April 25 at 5:15 p.m.
Graduation Recital: Katherine Jordan, horn
Field Concert Hall

Brahms	**Trio in E-flat major, Op. 40**
	Katherine Jordan, horn
	Rebecca Anderson, violin
	Alexander Ullman, piano
Ketting	**Intrada**
Ludwig	***Six Haikus***
Poulenc	**Elegie for Horn and Piano**
	Katherine Jordan, horn
	Qing Jiang, piano (guest artist)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

EIGHTY-NINTH STUDENT RECITAL
Graduation Recital—Katherine Jordan, horn
Wednesday, April 25 at 5:15 p.m.
Field Concert Hall

◆

Intrada — Otto Ketting (b. 1935)

Katherine Jordan, horn

Six Haikus — David Ludwig ('01) (b. 1972)

Green Stolen Apples
Our Idle Footprints
Huddling Sparrows
Far Moon
By Flowering Pear She Reads
Last Bell Fades

Elegie for Horn and Piano — Francis Poulenc (1899–1963)

Katherine Jordan, horn
Qing Jiang, piano

Trio in E-flat major, Op. 40 — Johannes Brahms (1833–97)

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Katherine Jordan, horn

Rebecca Anderson, violin

Alexander Ullman, piano

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PERFORMERS

Katherine Jordan, from Charlotte, Vt., is a student of Jennifer Montone and entered Curtis in 2008. She is the John S. and James L. Knight Foundation Fellow.

Rebecca Anderson, from Portland, Ore., is a student of Ida Kavafian and entered Curtis in 2008.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Qing Jiang, guest artist

NEXT STUDENT RECITAL
Wednesday, April 25 at 8 p.m.
Curtis On Tour in Europe Preview
Field Concert Hall

Argento	**"Winter" from *Six Elizabethan Songs***
Bernstein	**"A Simple Song" from Mass**
	"So Pretty"
d'Hardelot	**"Because"**
Gershwin	**"Someone to Watch over Me" from *Oh, Kay!***
Stravinsky	**"Here I stand" from *The Rake's Progress***
Thiele	**"What a Wonderful World"**
Traditional	**"Give Me Jesus"**
Weill	**"Lonely House" from *Street Scene***
	Joshua Stewart, tenor ('09)
	Mikael Eliasen, piano
Kellogg	***Plainsong* (world premiere)**
	Stanislav Chernyshev, clarinet
	Zoë Martin-Doike, violin
	Gabriel Cabezas, cello
Mozart	**Quintet in A major, K. 581**
	Stanislav Chernyshev, clarinet
	Zoë Martin-Doike, violin
	Pamela Frank, violin ('89)
	Roberto Díaz, viola ('84)
	Gabriel Cabezas, cello

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CURTIS
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2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

NINETIETH STUDENT RECITAL
Curtis On Tour in Europe Preview
Wednesday, April 25 at 8 p.m.
Field Concert Hall

Plainsong — Daniel Kellogg ('99)
(world premiere) — (b. 1976)

Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin
Gabriel Cabezas, cello

Please hold your applause until the completion of this set of songs.

"Lonely House" — Kurt Weill
from *Street Scene* — (1900–50)

"A Simple Song" — Leonard Bernstein (Conducting '41)
from Mass — (1918–90)

"Here I stand" — Igor Stravinsky
from *The Rake's Progress* — (1882–1971)

"Because" — Guy d'Hardelot
(1858–1936)

"Someone to Watch over Me" — George Gershwin
from *Oh, Kay!* — (1898–1937)

(continued)

"Give Me Jesus" — Traditional

"So Pretty" — Bernstein

"Winter"
from *Six Elizabethan Songs* — Dominick Argento (b. 1927)

"What a Wonderful World" — Bob Thiele (1922–96)

Joshua Stewart, tenor
Mikael Eliasen, piano

INTERMISSION

Quintet in A major, K. 581 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin
Pamela Frank, violin
Roberto Díaz, viola
Gabriel Cabezas, cello

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Joshua Stewart (Voice '09), from New Orleans, is a student of Fred Carama, adjunct faculty, and entered Curtis in 2005.

Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies, president

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Pamela Frank (Violin '89), faculty

NEXT STUDENT RECITAL
Friday, April 27 at 8 p.m.
Graduation Recital: Yiying Julia Li, violin
Field Concert Hall

Brahms	**Sonata No. 3 in D minor, Op. 108**
Janáček	**Sonata**
Ravel	**Sonata for Violin and Piano** (1897) Yiying Julia Li, violin Amy Jiaqi Yang, piano ('06)
Schnittke	**Fugue** Yiying Julia Li, violin
Schubert	**Rondo in A major, D. 438** Yiying Julia Li, violin Ike See, violin ('08) Zoë Martin-Doike, violin Daniel Hanul Lee, viola Jeong-Hyoun Lee, cello

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

MASTER CLASS WITH JERRY GROSSMAN, CELLO
Thursday, April 26, 2012, at 4 p.m.
Field Concert Hall

◆

Orchestral Excerpts

Eric Han, cello

Variations on a Rococo Theme, Op. 33 Peter Ilich Tchaikovsky (1840–93)

Youna Choi, cello
Jungeun Kim, piano

Sonata No. 3 in A major, Op. 69 Ludwig van Beethoven (1770–1827)

John-Henry Crawford, cello
Yue Chu, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Jerry Grossman is principal cello of the Metropolitan Opera Orchestra. Prior to his appointment at the Met, he was a member of the cello sections of the Chicago Symphony and the New York Philharmonic. Mr. Grossman has been a guest artist with the Guarneri, Vermeer, and Emerson string quartets, and he teaches at the Kneisel Hall Summer Chamber Music School in Blue Hill, Maine.

PERFORMERS

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FIRST STUDENT RECITAL
Graduation Recital—Yiying Julia Li, violin
Friday, April 27 at 8 p.m.
Field Concert Hall

◆

Rondo in A major, D. 438 — Franz Schubert (1797–1828)

Yiying Julia Li, violin
Ike See, violin
Zoë Martin-Doike, violin
Daniel Hanul Lee, viola
Jeong-Hyoun Lee, cello

Fugue — Alfred Schnittke (1934–98)

Yiying Julia Li, violin

Sonata — Leos Janáček (1854–1928)

Con moto
Ballada: Con moto
Allegretto
Adagio

Yiying Julia Li, violin
Amy Jiaqi Yang, piano

INTERMISSION

Sonata for Violin and Piano (1897) — Maurice Ravel (1875–1937)

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833–97)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Yiying Julia Li, violin
Amy Jiaqi Yang, piano

◆

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PERFORMERS

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007. She is the Barbara and Hratch Kasparian Annual Fellow.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Amy Jiaqi Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, April 28 at 5:15 p.m.
Field Concert Hall

Brahms	**Sonata No. 2 in A major, Op. 100** Katya Poplyansky, violin Jungeun Kim, piano
Debussy	**Trois Chansons de Bilitis** Meredith LaBouff, soprano Bonnie Wagner, piano
Franck	**Sonata in A major for Violin** Junping Qian, viola Elena Jivaeva, piano
Meyer	***Concert Duo*** Eunice Kim, violin Timothy Dilenschneider, double bass
Rossini	**"La regata veneziana" from *Péchés de vieillesse, Vol. 1: Album italiano*** Lauren Eberwein, mezzo-soprano Bonnie Wagner, piano
Schumann	**Fantasiestücke, Op. 73**
F. Strauss	**Nocturne in D-flat major for Horn, Op. 7** Patrick Montgomery, trombone Jungeun Kim, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-SECOND STUDENT RECITAL
Saturday, April 28 at 5:15 p.m.
Field Concert Hall

◆

Nocturne in D-flat major for Horn, Op. 7 — Franz Strauss (1822–1905)

Patrick Montgomery, trombone
Jungeun Kim, piano

Trois Chansons de Bilitis — Claude Debussy (1862–1918)

La Flûte de Pan
La Chevelure
Le Tombeau des naïades

Meredith LaBouff, soprano
Bonnie Wagner, piano

"La regata veneziana" — Gioacchino Rossini (1792–1868)
from *Péchés de vieillesse, Vol. 1: Album italiano*

Anzoleta avanti la regata
Anzoleta co passa la regata
Anzoleta dopo la regata

Lauren Eberwein, mezzo-soprano
Bonnie Wagner, piano

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)

Zart und mit Ausdruck
Rasch und mit Feuer

Patrick Montgomery, trombone
Jungeun Kim, piano

Sonata in A major for Violin — César Franck (1822–90)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Junping Qian, viola
Elena Jivaeva, piano

INTERMISSION

First Movement from *Concert Duo* — Edgar Meyer (b. 1960)

Eunice Kim, violin
Timothy Dilenschneider, double bass

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Katya Poplyansky, violin
Jungeun Kim, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Meyer duo was prepared by Edgar Meyer.

PERFORMERS

Timothy Dilenschneider, from Glenmoore, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Meredith LaBouff, from Tenafly, N.J., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Patrick Montgomery, from Ann Arbor, Mich., is a student of Nitzan Haroz and entered Curtis in 2011.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2009.

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Monday, April 30 at 5:15 p.m.
Graduation Recital: Nathan Lodge, bass trombone
Field Concert Hall

Arnold	**Quintet No. 1, Op. 73** George Goad, trumpet Sara Huebner, trumpet Levente Varga, horn Alexander Walden, trombone Nathan Lodge, bass trombone
Fetter	**"Spain" from *Bass Lines*** Nathan Lodge, bass trombone
Small	**Conversation for Trombone and Bass Trombone**
Wilder	**Sonata for Bass Trombone and Piano** Brian Santero, trombone Nathan Lodge, bass trombone

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CURTIS
INSTITUTE OF MUSIC

2011–12 ALUMNI RECITAL SERIES

◆

MEREDITH ARWADY AND MIKAEL ELIASEN
Sunday, April 29 at 3 p.m.
Field Concert Hall

◆

"Lost in the Stars" **from *Lost in the Stars***	Kurt Weill (1900–50)
"Why do they shut me out of Heaven" **from Twelve Poems of Emily Dickinson**	Aaron Copland (1900–90)
"Sure on this shining night," **Op. 13, No. 3**	Samuel Barber ('34) (1910–81)
"Deep River" **from *Jubilee Songs of the United States***	Harry T. Burleigh (1866–1949)
"Alleluia"	Ned Rorem ('44) (b. 1923)
***Sea Pictures*, Op. 37** Sea Slumber Song In Haven (Capri) Sabbath Morning at Sea Where Corals Lie The Swimmer	Edward Elgar (1857–1934)

Meredith Arwady, contralto
Mikael Eliasen, piano

INTERMISSION

"My Ship" from *Lady in the Dark* — Weill

"Angels are the Highest Form of Virtue" from *Cabaret Songs* — William Bolcom (b. 1938)

"The Secrets of the Old," Op. 13, No. 2 — Barber

"So Pretty" — Leonard Bernstein (Conducting '41) (1918–90)

"Rabbit at Top Speed" from *La Bonne cuisine* — Bernstein

***Cabaret Songs*, selections** — Bolcom
- Can't Sleep
- Satisfaction
- Waitin

"The Saga of Jenny" from *Lady in the Dark* — Weill

"Losing My Mind" from *Follies* — Stephen Sondheim (b. 1930)

"Song of Black Max (As Told by de Kooning Boys)" from *Cabaret Songs* — Bolcom

"You'll Never Walk Alone" from *Carousel* — Richard Rodgers (1902–79)

Meredith Arwady, contralto
Mikael Eliasen, piano

◆

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Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Meredith Arwady, *contralto* ('04)

Contralto Meredith Arwady, a 2004 winner of the Metropolitan Opera National Council Auditions, opened her 2011–12 season in Oper Frankfurt's new production of *Der Ring des Nibelungen*, singing Erda in *Siegfried* and the First Norn in *Götterdämmerung*. She will return to Frankfurt for additional performances of the *Ring* this summer. Ms. Arwady's other recent stage appearances have included the Canadian Opera Company; the English National Opera; the Metropolitan Opera; and the opera companies of Chicago, Chautauqua, Dallas, Houston, Philadelphia, San Francisco, and Santa Fe.

On the concert stage Ms. Arwady will join the Boston Symphony for Beethoven's Ninth Symphony, with Bernard Haitink conducting. In the summer of 2012, she will perform Mahler's Eighth Symphony at the Aspen Music Festival.

Ms. Arwady is the recipient of numerous awards, including winner of the 2002 Marian Anderson Prize for Emerging Classical Artists, 2002 Astral Artists National Auditions, 2004 Licia Albanese-Puccini International Vocal Competition, 2005 Kirsten Flagstad Award (given by the George London Foundation), 2007 Richard Tucker Grant, and a 2012 Grammy for her role in the Metropolitan Opera's recording of John Adams's *Doctor Atomic*.

Born in Michigan, Ms. Arwady received a Master of Music degree from the Curtis Institute of Music where she studied voice with Marlena Kleinman Malas.

Mikael Eliasen, *piano*

Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell,

and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera.

Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's voice program during the summers.

◆

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), *Cochairman*
Fanabel Block Kremens (Piano '42), *Cochairman*
Marcantonio Barone (Piano '82)
Blanche Burton-Lyles (Piano '54)
Mary Wheelock Javian (Double Bass '99)
Alan Morrison (Organ '91, Accompanying '93)
Richard Shapp (Opera '75)

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-THIRD STUDENT RECITAL
Graduation Recital—Nathan Lodge, bass trombone
Monday, April 30 at 5:15 p.m.
Field Concert Hall

◆

Sonata for Bass Trombone and Piano — Alec Wilder (1907–80)

Energetically
Slowly
Lively
Expressivo
Swinging

Nathan Lodge, bass trombone
Bryan Anderson, piano

Quintet No. 1, Op. 73 — Malcolm Arnold (1921–2006)

Allegro vivace
Chaconne: Andante con moto
Con brio

George Goad, trumpet
Sara Huebner, trumpet
Levente Varga, horn
Alexander Walden, trombone
Nathan Lodge, bass trombone

Conversation for Trombone and Bass Trombone — Charles Small (b. 1927)

Brian Santero, trombone
Nathan Lodge, bass trombone

"Spain" from *Bass Lines* — David Fetter (b. 1938)

Nathan Lodge, bass trombone

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008. He is the Susan and Frank Mechura Annual Fellow.

Bryan Anderson (Organ), from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Alexander Walden, from Titusville, Fla., is a student of Nitzan Haroz and entered Curtis in 2011.

NEXT STUDENT RECITAL
Monday, April 30 at 8 p.m.
Graduation Recital: Jeoung-Yin Kim, violin
Field Concert Hall

J. S. Bach	**Chaconne from Partita No. 2 in D minor, BWV 1004** Jeoung-Yin Kim, violin
Beach	**Romance in A major, Op. 23**
Schubert	**Fantasy in C major, D. 934**
Schumann	**Drei Romanzen, Op. 22** Jeoung-Yin Kim, violin Tomo Matsuo, piano (guest artist)
Piazzolla	***Cuatro estaciones porteñas*, arranged by Leonid Desyatnikov** Jeoung-Yin Kim, violin Curtis Chamber Ensemble

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/Performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FOURTH STUDENT RECITAL
Graduation Recital—Jeoung-Yin Kim, violin
Monday, April 30 at 8 p.m.
Field Concert Hall

◆

Romance in A major, Op. 23 — Mrs. H. H. A. Beach (1867–1944)

Drei Romanzen, Op. 22 — Clara Schumann (1819–96)
No. 1 in D-flat major: Andante molto
No. 2 in G minor: Allegretto
No. 3 in B-flat major: Leidenschaftlich schnell
Jeoung-Yin Kim, violin
Tomo Matsuo, piano

Cuatro estaciones porteñas — Astor Piazzolla (1921–92)
arranged by Leonid Desyatnikov
Verano porteño
Otoño porteño
Invierno porteño
Primavera porteña
Jeoung-Yin Kim, violin
Curtis Chamber Ensemble

INTERMISSION

Chaconne
from Partita No. 2 in D minor,
BWV 1004

Johann Sebastian Bach
(1685–1750)

Jeoung-Yin Kim, violin

Fantasy in C major, D. 934

Franz Schubert
(1797–1828)

Jeoung-Yin Kim, violin
Tomo Matsuo, piano

◆

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◆

PERFORMERS

Jeoung-Yin Kim, from Seoul, is a student of Shmuel Ashkenasi and Yumi Ninomiya Scott and entered Curtis in 2007. She is a Mark and Esther Kramer Fellow.

Tomo Matsuo, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin

Anastasia Agapova
Yu-Ting Chen
Hsuan-Hao Hsu
Zoë Martin-Doike
Ike See ('08)
Ji-Won Song

Viola

Sung Jin Lee
Junping Qian

Cello

John-Henry Crawford
Sarah Rommel

Double Bass

Nathaniel West

NEXT STUDENT RECITAL

Tuesday, May 1 at 5:15 p.m.
Field Concert Hall

Beethoven **Sonata No. 3 in A major, Op. 69**
Jeong-Hyoun Lee, cello
Alexander Ullman, piano

Schumann **Concerto in A minor, Op. 129**
Will Chow, cello
Ashley Hsu, piano

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THIS WEEK AT CURTIS

Curtis Opera Theatre: *I Capuleti e i Montecchi* by Vincenzo Bellini
Thursday, May 3 at 7:30 p.m.
Friday, May 4 at 7:30 p.m.
Saturday, May 5 at 7:30 p.m.
Sunday, May 6 at 2:30 p.m.
Prince Music Theater

David Hayes, conductor ('89)
Emma Griffin, stage director

Presented by the Horace W. Goldsmith Foundation

Fully staged production with the Curtis Symphony Orchestra,
sung in Italian with English supertitles

Tickets: $35; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-FIFTH STUDENT RECITAL
Tuesday, May 1 at 5:15 p.m.
Field Concert Hall

◆

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770–1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile—Allegro vivace

Jeong-Hyoun Lee, cello
Alexander Ullman, piano

Concerto in A minor, Op. 129 — Robert Schumann (1810–56)

Nicht zu schnell—
Langsam—
Sehr lebhaft

Will Chow, cello
Ashley Hsu, piano

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, May 1 at 8 p.m.

Graduation Recital: Amalia Hall, violin, with Andrew Hsu, piano

Field Concert Hall

Beethoven	**Sonata No. 9 in A major, Op. 47 ("Kreutzer")**
Enesco	**Sonata No. 3 in A minor, Op. 25 ("dans le caractère populaire roumain")**
Schubert	**Sonata in A major, D. 574**
	Amalia Hall, violin
	Andrew Hsu, piano

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THIS WEEK AT CURTIS

Curtis Opera Theatre: *I Capuleti e i Montecchi* by Vincenzo Bellini
Thursday, May 3 at 7:30 p.m.
Friday, May 4 at 7:30 p.m.
Saturday, May 5 at 7:30 p.m.
Sunday, May 6 at 2:30 p.m.

David Hayes, conductor ('89)
Emma Griffin, stage director

Presented by the Horace W. Goldsmith Foundation

Fully staged production with the Curtis Symphony Orchestra,
sung in Italian with English supertitles

Tickets: $35; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902

CURTIS

2011-12 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-SIXTH STUDENT RECITAL
Graduation Recital—Amalia Hall, violin,
with Andrew Hsu, piano
Tuesday, May 1 at 8 p.m.
Field Concert Hall

◆

Wakatipu — Gareth Farr (b. 1968)

Amalia Hall, violin

Sonata No. 9 in A major, Op. 47 ("Kreutzer") — Ludwig van Beethoven (1770–1827)

Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

Amalia Hall, violin
Andrew Hsu, piano

INTERMISSION

Sonata in A major, D. 574 — Franz Schubert (1797–1828)

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Sonata No. 3 in A minor, Op. 25 ("dans le caractère populaire roumain") — Georges Enesco (1881–1955)

Moderato malinconio
Andante sostenuto e misterioso
Allegro con brio, ma non troppo mosso

Amalia Hall, violin
Andrew Hsu, piano

◆

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◆

PERFORMERS

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008. She is the Mary Louise Curtis Bok fellow.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, May 1 at 5:15 p.m.
Field Concert Hall

Beethoven **Sonata No. 15 in D major, Op. 28 ("Pastoral")**
Scriabin **Fantaisie, Op. 28**
Chang-Yong Shin, piano

Thomas Oltarzewski **Five Miniatures**
Daniel Hanul Lee, viola
Tessa Seymour, cello

Tchaikovsky **Variations on a Rococo Theme, Op. 33**
Youna Choi, cello
Jungeun Kim, piano

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THIS WEEK AT CURTIS

Curtis Opera Theatre: *I Capuleti e i Montecchi* by Vincenzo Bellini
Thursday, May 3 at 7:30 p.m.
Friday, May 4 at 7:30 p.m.
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Sunday, May 6 at 2:30 p.m.
Prince Music Theater

David Hayes, conductor ('89)
Emma Griffin, stage director

Presented by the Horace W. Goldsmith Foundation

Fully staged production with the Curtis Symphony Orchestra,
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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-SEVENTH STUDENT RECITAL
Wednesday, May 2 at 5:15 p.m.
Field Concert Hall

◆

Five Miniatures — Thomas Oltarzewski (b. 1988)

The Waves
Fog
Bright Morning
The Moon and the Jellyfish
Storm

Daniel Hanul Lee, viola
Tessa Seymour, cello

Commissioned by the Curtis Institute of Music in honor of Leon C. Sunstein Jr., whose generous support as a Commissioning Circle member of the Curtis Annual Fund is helping to ensure a bright future for the school.

Sonata No. 15 in D major, Op. 28 ("Pastoral") — Ludwig van Beethoven (1770–1827)

Allegro
Andante
Scherzo: Allegro assai
Rondo: Allegro ma non troppo

Chang-Yong Shin, piano

Fantaisie, Op. 28 Alexander Scriabin (1872–1915)

Chang-Yong Shin, piano

Variations on a Rococo Theme, Op. 33 Peter Ilich Tchaikovsky (1840–93)

Youna Choi, cello
Jungeun Kim, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Wednesday, May 2 at 8 p.m.
Field Concert Hall

Beethoven — **Quartet No. 16 in F major, Op. 135**
Amalia Hall, violin
Ike See, violin ('08)
Jessica T. Chang, viola
Nathan Vickery, cello

Sonata No. 26 in E-flat major, Op. 81a
("Les adieux")
Xiaohui Yang, piano

Britten — **Suite No. 1, Op. 72**
Nathan Vickery, cello

Franck — **Sonata in A major for Violin**
Xavier Foley, double bass
Amy Jiaqi Yang, piano ('06)

Tchaikovsky — **"Den' li tsarit," Op. 47, No. 6**
"Otchego?" Op. 6, No. 5
"Sred' shumnogo bala," Op. 38, No. 3
"Zabyt' tak skoro"
"Zachem?" Op. 28, No. 3
Elizabeth Zharoff, soprano
Ghenady Meirson, piano

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THIS WEEK AT CURTIS

Curtis Opera Theatre: *I Capuleti e i Montecchi* by Vincenzo Bellini
Thursday, May 3 at 7:30 p.m.
Friday, May 4 at 7:30 p.m.
Saturday, May 5 at 7:30 p.m.
Sunday, May 6 at 2:30 p.m.
Prince Music Theater

David Hayes, conductor ('89)
Emma Griffin, stage director

Presented by the Horace W. Goldsmith Foundation

Fully staged production with the Curtis Symphony Orchestra,
sung in Italian with English supertitles

Tickets: $35; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-EIGHTH STUDENT RECITAL
Wednesday, May 2 at 8 p.m.
Field Concert Hall

◆

Suite No. 1, Op. 72 — Benjamin Britten (1913–76)

Canto primo: Sostenuto e largamente—
Fuga: Andante moderato—Lamento: Lento rubato—
Canto secondo: Sostenuto—Serenata: Allegretto—
Marcia: Alla marcia moderato—Canto terzo: Sostenuto—
Bordone: Moderato quasi recitativo—Moto perpetuo e
Canto quarto: Presto

Nathan Vickery, cello

Sonata No. 26 in E-flat major, Op. 81a (“Les adieux”) — Ludwig van Beethoven (1770–1827)

Les adieux: Adagio—Allegro
L’absence: Andante espressivo
Le retour: Vivacissimamente

Xiaohui Yang, piano

Sonata in A major for Violin — César Franck (1822–90)

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Xavier Foley, double bass
Amy Jiaqi Yang, piano

INTERMISSION

"Sred' shumnogo bala," Op. 38, No. 3 — Peter Ilich Tchaikovsky (1840–93)
"Zachem?" Op. 28, No. 3
"Otchego?" Op. 6, No. 5
"Zabyt' tak skoro"
"Den' li tsarit," Op. 47, No. 6

Elizabeth Zharoff, soprano
Ghenady Meirson, piano

Quartet No. 16 in F major, Op. 135 — Ludwig van Beethoven (1770–1827)

Allegretto
Vivace
Lento assai e cantante tranquillo
Grave ma non troppo tratto—Allegro

Amalia Hall, violin
Ike See, violin
Jessica T. Chang, viola
Nathan Vickery, cello

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

COACH

The Beethoven quartet was prepared by Pamela Frank.

PERFORMERS

Jessica T. Chang, from Saratoga, Calif., is a student of Misha Amory and Roberto Diaz and entered Curtis in 2009.

Xavier Foley, from Marietta, Ga., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2011.

Amalia Hall, from Auckland, New Zealand, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2008.

Ike See (Violin '08), from Singapore, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Elizabeth Zharoff, from Wenatchee, Wash., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Ghenady Meirson (Accompanying '81, '84), Russian repertoire coach

Amy Jiaqi Yang (Piano '06), staff pianist

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NEXT STUDENT RECITAL
Thursday, May 3 at 5:15 p.m.
Field Concert Hall

Bartók	**Concerto for Viola and Orchestra** Shuangshuang Liu, viola Elena Jivaeva, piano
Mozart	**Divertimento in E-flat major, K. 563** Maia Cabeza, violin Steven Tenenbom, viola ('79) Jeong-Hyoun Lee, cello

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

NINETY-NINTH STUDENT RECITAL
Thursday, May 3 at 5:15 p.m.
Field Concert Hall

◆

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)
- Moderato
- Adagio religioso
- Allegro vivace

Shuangshuang Liu, viola
Elena Jivaeva, piano

Divertimento in E-flat major, K. 563 — Wolfgang Amadeus Mozart (1756–91)
- Allegro
- Adagio
- Menuetto: Allegro
- Andante
- Menuetto: Allegretto
- Allegro

Maia Cabeza, violin
Steven Tenenbom, viola
Jeong-Hyoun Lee, cello

◆

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PERFORMERS

Maia Cabeza, from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Elena Jivaeva, staff pianist

Steven Tenenbom (Viola '79), strings chamber music coordinator

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NEXT STUDENT RECITAL

Thursday, May 3 at 8 p.m.
Graduation Recital—Brian Santero, trombone
Field Concert Hall

Ellis	***Prayer for Understanding*** Kai Cataldo, trumpet Sara Huebner, trumpet Levente Varga, horn Brian Santero, trombone Nathan Lodge, bass trombone
Ewald	**Mélodie**
Grøndahl	**Concerto for Trombone and Orchestra**
Sandstrom	***Sång Till Lotta***
Schumann	**Drei Romanzen, Op. 94** Brian Santero, trombone Jungeun Kim, piano
Small	**Conversation for Trombone and Bass Trombone** Brian Santero, trombone Nathan Lodge, bass trombone

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRETH STUDENT RECITAL
Graduation Recital—Brian Santero, trombone
Thursday, May 3 at 8 p.m.
Field Concert Hall

◆

Sång till Lotta — Jan Sandström (b. 1954)

Drei Romanzen, Op. 94 — Robert Schumann (1810–56)
Nicht zu schnell
Einfach, innig
Nicht schnell

Brian Santero, trombone
Jungeun Kim, piano

Conversation for Trombone and Bass Trombone — Charles Small (b. 1927)

Brian Santero, trombone
Nathan Lodge, bass trombone

INTERMISSION

Three Medieval Dances — Anonymous
arranged by Christian Lindberg

I. Danse la Cleves
II. Amoroso
III. La Spagna

Brian Santero, alto trombone

Prayer for Understanding — John Ellis (b. 1945)

Kai Cataldo, trumpet
Sara Huebner, trumpet
Levente Varga, horn
Brian Santero, trombone
Nathan Lodge, bass trombone

Mélodie — Victor Ewald (1860–1935)

Concerto for Trombone and Orchestra — Launy Grøndahl (1886–1960)

Moderato assai ma molto maestoso
Quazi una legenda: Andante grave
Finale: Maestoso

Brian Santero, trombone
Jungeun Kim, piano

◆

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PERFORMERS

Brian Santero, from Poughkeepsie, N.Y., is a student of Nitzan Haroz and entered Curtis in 2008. He is the DoubleStar Artistic Development Annual Fellow.

Kai Cataldo, from Saint Paul, Minn., is a student of David Bilger and entered Curtis in 2009.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Nathan Lodge, from Charleston, S.C., is a student of Blair Bollinger and entered Curtis in 2008.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL

Friday, May 4 at 5:15 p.m.
Graduation Recital—Alize Rozsnyai, soprano
Field Concert Hall

Argento	**Selections from *Letters from Composers*** Alize Rozsnyai, soprano Jordan Dodson, guitar
Bach	**Selections from Cantata No.21, *Ich hatte viel Bekümmernis*** Alize Rozsnyai, soprano Michelle Wong, oboe (guest artist) Bonnie Wagner, piano
Bernstein ('41)	**"Glitter and Be Gay" from *Candide***
Palomo	**Selections from *Del atardecer al alba* (*o Recuerdos de juventud*)**
Stravinsky	**"Chanson du Rossignol" from *Le rossignol*** Alize Rozsnyai, soprano Bonnie Wagner, piano

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND FIRST STUDENT RECITAL
Friday, May 4 at 8 p.m.
Field Concert Hall

◆

Syrinx — Claude Debussy (1862-1918)

Patrick Williams, flute

Five Bagatelles — Daniel Temkin (b. 1986)

Fugue (Homage to Benjamin Britten)
Ostinato pizzicato (Homage to Béla Bartók)
Romanze (Homage to Aaron Copland)
Rondo: Cadenza (Homage to Henri Dutilleux)
Chorale (Homage to György Ligeti)

Nigel Armstrong, violin
Nathan Vickery, cello
Amy Jiaqi Yang, piano

Sextet Francis Poulenc

Allegro vivace (1899–1963)

Divertissement

Finale

Patrick Williams, flute
Beverly Wang, oboe
Stanislav Chernyshev, clarinet
Julia Harguindey, bassoon
Levente Varga, horn
Yue Chu, piano

This program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall.

◆

COACHES

The Poulenc Sextet was prepared by Daniel Matsukawa.

COMPOSER

Daniel Temkin, from East Brunswick, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Amy Jiaqi Yang, staff pianist ('06)

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UPCOMING STUDENT RECITALS

Saturday, May 5 at 5:15 p.m.
Field Concert Hall

Program to be announced.

Sunday, May 6 at 3 p.m.
Graduation Recital—Michael Sparhuber, percussion
Gould Rehearsal Hall

Bartók	**Sonata for Two Pianos and Percussion** Meng-Chieh Liu, piano ('93) Jiayi Sun, piano Michael Sparhuber, percussion Yi Fei Fu, percussion
Crumb	***Music for a Summer Evening*: *Makrokosmos III*** Yue Chu, piano Meng-Chieh Liu, piano ('93) Yi Fei Fu, percussion Michael Sparhuber, percussion
Erickson	***Alcobaça Suite*** Michael Sparhuber, timpani
Miki	***Time*** Michael Sparhuber, marimba
Másson	***KÍM*** Michael Sparhuber, snare drum

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND SECOND STUDENT RECITAL
Saturday, May 5 at 5:15 p.m.
Field Concert Hall

◆

***And death shall have no dominion* (world premiere)** Tim Woos (b. 1992)

Julian Arsenault, baritone
Sung Jin Lee, viola
Bonnie Wagner, piano

Commissioned by the Curtis Institute of Music in honor of Charles and Judith Freyer, whose generous support as Commissioning Circle members of the Curtis Annual Fund is helping to ensure an ever-brighter future for the school.

Poème (world premiere) Sheridan Seyfried ('07) (b. 1984)

Zoë Martin-Doike, violin
Sheridan Seyfried, piano

Commissioned by the Curtis Institute of Music in honor of Laura and Kenneth Mitchell, whose generous support as Commissioning Circle members of the Curtis Annual Fund ensures that Curtis fulfills its mission to educate and train gifted young artists from around the world.

Serenade in C major, Op. 10 Ernst von Dohnányi (1877–1960)

Marcia: Allegro
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con variazioni: Andante con moto
Rondo: Allegro vivace

Yiying Julia Li, violin
Ren Martin-Doike, viola
Tessa Seymour, cello

◆

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◆

COMPOSER

Tim Woos, from New Haven, Vt., is a student of Richard Danielpour and entered Curtis in 2010.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Yiying Julia Li, from Houston, is a student of Shmuel Ashkenasi, Pamela Frank, and Arnold Steinhardt and entered Curtis in 2007.

Ren Martin-Doike, from Honolulu, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Bonnie Wagner, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

NEXT STUDENT RECITAL
Sunday, May 6 at 3 p.m.
Graduation Recital—Michael Sparhuber, percussion
Gould Rehearsal Hall

Bartók	**Sonata for Two Pianos and Percussion** Meng-Chieh Liu, piano ('93) Jiayi Sun, piano Michael Sparhuber, percussion Yi Fei Fu, percussion
Crumb	***Music for a Summer Evening: Makrokosmos III*** Yue Chu, piano Meng-Chieh Liu, piano ('93) Yi Fei Fu, percussion Michael Sparhuber, percussion

Erickson	***Alcobaça Suite*** Michael Sparhuber, timpani
Miki	***Time*** Michael Sparhuber, marimba
Másson	***KİM*** Michael Sparhuber, snare drum

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CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND THIRD STUDENT RECITAL
Graduation Recital—Michael Sparhuber, percussion
Sunday, May 6 at 3 p.m.
Gould Rehearsal Hall

◆

Time — Minoru Miki (b. 1930)

Michael Sparhuber, marimba

KÍM — Áskell Másson (b. 1953)

Michael Sparhuber, snare drum

Alcobaça Suite — Kevin Erickson (b. 1971)

The Court at Alcobaça
Lament
Dom Pedro's Revenge

Michael Sparhuber, timpani

Music for a Summer Evening: Makrokosmos III George Crumb (b. 1929)

Nocturnal Sounds (The Awakening)
The Advent
Music of the Starry Night

Yue Chu, piano
Meng-Chieh Liu, piano
Yi Fei Fu, percussion
Michael Sparhuber, percussion

◆

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◆

COACH

The Crumb was prepared by Meng-Cheih Liu.

PERFORMERS

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007. He is the Abigail Rebecca Zubrow Cohen Memorial Fellow.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Meng-Chieh Liu (Piano '93), faculty

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◆

NEXT WEEK AT CURTIS

Wednesday, May 9 at 8 p.m.
Curtis 20/21: Curtis Composers with the PRISM Quartet
Field Concert Hall

One of America's foremost chamber ensembles, the PRISM Quartet makes history as the first saxophone quartet to conduct a residency at Curtis. The program features compositions by two Curtis faculty members, Jennifer Higdon and David Ludwig, and also includes premieres of works by Curtis composition students.

Final Student Recital of 2011–12: Thursday, May 10
Part I: 7 p.m., Gould Rehearsal Hall

Danielpour	*Consecration* (world premiere) Elizabeth Zharoff, soprano Curtis Chamber Ensemble Kensho Watanabe, conductor

Limited seating available

Part II: Dean's Honors Recital, 8 p.m., Field Concert Hall

Works by Barber ('34), Biber, Boccherini, Bozza, Clarke, Debussy, Reich, and Smith

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Friday, May 11 at 8 p.m., Mann Center for the Performing Arts

Curtis Symphony Orchestra
Rossen Milanov, conductor
Jody Anderson, choreographer
Dancers from the Rock School for Dance Education

Brahms	*Academic Festival Overture*
Bernstein ('41)	*Symphonic Dances from West Side Story*
Brahms	Symphony No. 2

This concert is offered free of charge as a gift to the City of Philadelphia. Tickets required: visit www.curtis.edu/celebrate

Supported by Glenmede. Media sponsor: Philadelphia Media Network

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND FOURTH STUDENT RECITAL
Graduation Recital—Michael Sparhuber, percussion
Sunday, May 6 at 3 p.m.
Gould Rehearsal Hall

◆

Time — Minoru Miki (b. 1930)

Michael Sparhuber, marimba

KÍM — Áskell Másson (b. 1953)

Michael Sparhuber, snare drum

Alcobaça Suite — Kevin Erickson (b. 1971)

The Court at Alcobaça
Lament
Dom Pedro's Revenge

Michael Sparhuber, timpani

Music for a Summer Evening*: *Makrokosmos III George Crumb (b. 1929)

Nocturnal Sounds (The Awakening)
The Advent
Music of the Starry Night

Yue Chu, piano
Meng-Chieh Liu, piano
Yi Fei Fu, percussion
Michael Sparhuber, percussion

◆

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◆

COACH

The Crumb was prepared by Meng-Cheih Liu.

PERFORMERS

Michael Sparhuber, from Brockport, N.Y., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2007. He is the Abigail Rebecca Zubrow Cohen Memorial Fellow.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Meng-Chieh Liu (Piano '93), faculty

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Limited seating available

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Works by Barber ('34), Biber, Boccherini, Bozza, Clarke, Debussy, Reich, and Smith

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Jody Anderson, choreographer
Dancers from the Rock School for Dance Education

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Bernstein ('41)	*Symphonic Dances from West Side Story*
Brahms	Symphony No. 2

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Supported by Glenmede. Media sponsor: Philadelphia Media Network

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND FIFTH STUDENT RECITAL—PART I
Thursday, May 10 at 7 p.m.
Gould Rehearsal Hall

◆

***Consecration* (world premiere)** Richard Danielpour
(b. 1956)

Elizabeth Zharoff, soprano
Curtis Chamber Ensemble
Kensho Watanabe, conductor

◆

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PERFORMERS

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Elizabeth Zharoff, from Wenatchee, Wash., is a student of Marlena Kleinman Malas and entered Curtis in 2009.

CURTIS CHAMBER ENSEMBLE

Violin
Choha Kim
Ike See

Viola
Jessica Chang

Cello
John-Henry Crawford

Double Bass
Nathaniel West

Flute
Patrick Williams

Oboe
Alexandra von der Embse

Clarinet
Stanislav Chernyshev

Bassoon
Brigid Babbish

Horn
Sarah Boxmeyer
Levente Varga

Percussion
Yi Fei Fu
Tomasz Kowalczyk

Piano / Celesta
Ya-Jhu Yang ('11)

NEXT STUDENT RECITAL

Final Student Recital of 2011–12: Thursday, May 10

Part II: Dean's Honors Recital, 8 p.m., Field Concert Hall

This event recognizes the most outstanding student performances of the year drawn from the more than 100 student recitals.

Barber ('34)	**"Strings in the earth and air"** **"The Daisies," Op. 2, No. 1** **Nuvoletta, Op. 25** **"Sure on this shining night," Op. 13, No. 3** **Nocturne, Op. 13, No. 4** **"Now I have fed and eaten up the rose"** **"Despite and Still," Op. 41, No. 5** Elizabeth Zharoff, soprano Milos Repicky, piano
Barrios	***Julia Florida*** Jordan Dodson, guitar
Biber	***Sonata representativa*** Maia Cabeza, violin Caroline Robinson, harpsichord
Bozza	***En forêt*** Levente Varga, horn Ashley Hsu, piano
Clarke	***Zoom Tube*** Diondré McKinney, flute
Debussy	***Images, Première série*** Michelle Cann, piano

Reich	***Clapping Music*** Mari Yoshinaga, percussion Tomasz Kowalczyk, percussion
Smith	***Children of the Fire*** Alexandra von der Embse, oboe Stanislav Chernyshev, clarinet Rebecca Anderson, violin Ayane Kozasa, viola Rex Surany, double bass

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

◆

THIS WEEK AT CURTIS

Friday, May 11 at 8 p.m., Mann Center for the Performing Arts
Curtis Symphony Orchestra
Rossen Milanov, conductor
Jody Anderson, choreographer
Dancers from the Rock School for Dance Education

Brahms	*Academic Festival Overture*
Bernstein ('11)	*Symphonic Dances from West Side Story*
Brahms	Symphony No. 2

This concert is offered free of charge as a gift to the City of Philadelphia. Tickets required: visit www.curtis.edu/celebrate

Supported by Glenmede. Media sponsor: Philadelphia Media Network

CURTIS
INSTITUTE OF MUSIC

2011–12 STUDENT RECITAL SERIES
The Edith L. and Robert Prostkoff Memorial Concert Series

◆

ONE HUNDRED AND FIFTH STUDENT RECITAL—PART II
Dean's Honors Recital
Thursday, May 10 at 8 p.m.
Field Concert Hall

◆

Clapping Music — Steve Reich (b. 1936)

Mari Yoshinaga, percussion
Tomasz Kowalczyk, percussion

Sonata representativa — Heinrich Ignaz Franz von Biber (1644–1704)

Allegro—
Nachtigall—
CuCu—
Frosch—
Die Henne, der Hahn—
Die Wachtel—
Die Katze—
Musketier Marsch—
Allemande

Maia Cabeza, violin
Caroline Robinson, harpsichord

Zoom Tube — Ian Clarke (b. 1964)

Diondré McKinney, flute

"Strings in the earth and air" — Samuel Barber ('34) (1910–81)
"The Daisies," Op. 2, No. 1
Nuvoletta, Op. 25
"Sure on this shining night," Op. 13, No. 3
Nocturne, Op. 13, No. 4
"Now I have fed and eaten up the rose," Op. 45, No. 1
"Despite and Still," Op. 41, No. 5

Elizabeth Zharoff, soprano
Milos Repicky, piano

INTERMISSION

Julia Florida — Agustín Barrios Mangoré (1885–1944)

Jordan Dodson, guitar

Images, Première série — Claude Debussy (1862–1918)
Reflets dans l'eau
Hommage à Rameau
Mouvement

Michelle Cann, piano

En forêt — Eugène Bozza (1905–91)

Levente Varga, horn
Ashley Hsu, piano

Children of the Fire Gabriella Smith
(b. 1991)

ensemble39:
Alexandra von der Embse, oboe
Stanislav Chernyshev, clarinet
Rebecca Anderson, violin
Ayane Kozasa, viola
Rex Surany, double bass

◆

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

◆

Performer bios can be found within the written text handout.

This is the final recital of 2011–12. The Curtis Student Recital Series will resume on Monday, October 10, 2012 in Field Concert Hall.

NEXT CURTIS PERFORMANCE

Friday, May 11 at 8 p.m., Mann Center for the Performing Arts

Curtis Symphony Orchestra
Rossen Milanov, conductor
Jody Anderson, choreographer
Dancers from the Rock School for Dance Education

Brahms	*Academic Festival Overture*
Bernstein ('41)	*Symphonic Dances from West Side Story*
Brahms	Symphony No. 2

This concert is offered free of charge as a gift to the City of Philadelphia. Tickets required: visit www.curtis.edu/celebrate

Supported by Glenmede.
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◆

The music and stories continue online over the summer: Listen to recital and orchestra selections at www.curtis.edu/listen.

Follow the Curtis Symphony Orchestra's residency at the Dresden Music Festival at www.curtis.edu/postcards.

MAY 11, 2012

PARTY IN THE PARK GALA

theMann

CURTIS
INSTITUTE OF MUSIC

COMMITMENT TO OUR COMMUNITY

Today we welcomed over 1,000 schoolchildren and seniors to an open dress rehearsal for this evening's Gateway to Europe concert. Both Curtis and the Mann are passionately committed to engaging the next generation of classical music lovers.

Curtis and the Mann gratefully acknowledge the **Schoch Foundation** for sponsoring the Gateway to Europe open rehearsal.

CURTIS
INSTITUTE OF MUSIC

Through the Wells Fargo Family Concert Series, the Albert M. Greenfield Community Concerts, the Community Artist Program (CAP), and other activities, nearly one third of Curtis's 161 students participate each year in a broad variety of performances and coaching opportunities in the community. Dedicated to preparing future artist-citizens, Curtis has partnered with more than 115 schools, senior centers, homeless shelters, hospitals, after-school programs, and other organizations over the last decade to bring music to thousands who may not otherwise have had access to it.

the Mann

The mission of the Mann Center's Education and Community Engagement program is to give every young person the opportunity to be exposed, inspired and enlightened by the performing arts, giving them all the opportunity to experience the sights, sounds and rhythms that celebrate the magic and richness of "live" performances—often for the very first time. The Mann Center performances and participatory workshops have directly impacted more than 420,000 students since 1997. Over 50,000 young people participate annually through the Young People's Concert Series, Connecting Arts-N-Schools, Judith Gitlin ArtsTeach @ The Mann programs and community engagement events.

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52nd and Parkside Avenue
Philadelphia, PA 19131

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OFFICE OF THE MAYOR
PHILADELPHIA, PENNSYLVANIA

May 11, 2012

GREETINGS!

It is my pleasure to welcome you to the first ever collaboration of the Curtis Institute of Music and the Mann Center for the Performing Arts to present their Gala Concert Event, *Gateway to Europe: An Evening of Brahms and Bernstein* on May 11, 2012.

Under the direction of Curtis alumnus, Rossen Milanov, the Curtis Symphony Orchestra will make its Mann Center debut with a program featuring the Brahms' Symphony No. 2 and *Academic Festival Overture* and Berstein's *Symphonic Dances from West Side Story*.

This special concert serves as the launching point for the Curtis Symphony Orchestra's first student European tour in more than a decade. In just four days, the Curtis Orchestra will perform at the renowned Dresden Music Festival in Germany. The performance is also the opening performance of the Mann Center's summer season.

On behalf of the City of Philadelphia, I thank the Curtis Institute of Music and the Mann Center for Performing Arts for offering the tickets to the concert, free of charge and for celebrating what they both do best by presenting the finest musical talent to the City of Philadelphia.

Please enjoy tonight's performances.

Sincerely,

Michael A. Nutter
MAYOR

IT'S OUR PLEASURE AND PRIVILEGE TO WELCOME YOU on a very special evening for the Curtis Institute of Music and the Mann Center for the Performing Arts. There are so many reasons to rejoice tonight as we hear superb young artists in an extraordinary venue.

With this Gateway to Europe gala and concert, we celebrate the ongoing collaboration of two beloved Philadelphia institutions. Since 1924 Curtis has been educating extraordinarily gifted young musicians for international careers. Almost as long – since 1935 – the Mann has been presenting superb music in a beautiful park setting. Over the decades, each has achieved a special stature in the hearts of Philadelphians. Countless musicians from Curtis have performed on the Mann's stage over the decades, and in recent years we have formalized this longstanding association, as outstanding Curtis students have appeared as soloists at the Mann.

Tonight the Mann opens its 2012 summer season as Curtis caps an extraordinary 2011–12 *Appassionato* season. The program you will hear, so memorably performed by the Curtis Symphony Orchestra under Maestro Rossen Milanov ('94), previews the orchestra's week-long residency at the Dresden Music Festival in Germany (see page 13). We are proud to offer tonight's concert and fireworks as a free gift to the people of Philadelphia, and feel both honored and grateful that your support of tonight's gala has made this gift possible.

With warmest wishes,

Catherine M. Cahill
PRESIDENT AND CEO
theMann

Roberto Díaz
PRESIDENT AND CEO
CURTIS
INSTITUTE OF MUSIC

APPAS

IT BEGAN AS A SIMPLE IDEA: DEVOTING A YEAR TO CELEBRATE "EVERYTHING CURTIS."

EASON
GHLIGHTS

SEP 6 **INNOVATIVE FUTURE**

LENFEST HALL RIBBON CUTTING
Lenfest Hall represents the first major expansion of the Curtis campus in more than 20 years, doubling the size of a campus and state-of-the-art resources serving 161 students from around the world.

OCT 7 **GLOBAL INFLUENCE**

CURTIS ON TOUR IN BEIJING
With the school's first performance tour to Asia, Curtis extends its reach and impact around the world. Other stops included Shanghai and Seoul.

2012 PARTY IN THE PARK GALA

ONATO

The idea blossomed into a far-reaching season of celebration—and *Appassionato* was born. The remarkable 2011–12 year unfolded in extraordinary performances and gatherings at home and abroad, resounding with the tradition and momentum of a rare "gem on the global stage" (*Philadelphia Inquirer*).

DEC 15 **RICH HERITAGE**

DIRECTORS' MUSICAL LEGACY
WWW.CURTIS.EDU/LEGACY
This online multimedia project explores the extraordinary performing and leadership of the school's artist-directors, since its founding in 1924.

MAY 11 **LOCAL RELATIONSHIPS**

GATEWAY TO EUROPE
With tonight's concert, two Philadelphia cultural icons join forces to celebrate what they do best: presenting the finest musical talent. Curtis is proud of its ever-growing partnership with the Mann and strong relationships with a host of other Philadelphia cultural gems.

CURTIS.EDU MANNCENTER.ORG

The passion continues next season—explore at www.curtis.edu/Season.

THE MANN WELCOMES THE CURTIS SYMPHONY ORCHESTRA

The Mann is pleased to open its Summer 2012 Season, complete with internationally recognized orchestras and music's greatest stars, by welcoming the Curtis Symphony Orchestra and conductor Rossen Milanov ('94) to our stage in Fairmount Park. *Gateway to Europe* is both a gift to the people of Philadelphia and a grand send-off for the Curtis orchestra as it leaves for a prestigious residency at the famed Dresden Music Festival.

We look forward to welcoming you back to the Mann this summer for more great music in the great outdoors.

theMann.

manncenter.org

WHAT SUMMER SOUNDS LIKE

PARTY IN THE PARK GALA

theMann.

CURTIS
INSTITUTE OF MUSIC

MAY 11, 2012

SCHEDULE OF EVENTS

10:00 A.M. TO NOON

A Curtis Symphony Orchestra Open Dress Rehearsal
for Philadelphia Schoolchildren and Seniors
featuring Dancers from the Rock School for Dance Education
Hosted by the Mann Center's Education Community and Engagement Program and the Curtis Community Engagement Program
SPONSOR Schoch Foundation

5:00 P.M. TO 6:00 P.M.

Reception for City Council Members
featuring Musicians from Play On, Philly!

6:00 P.M. TO 7:45 P.M.

Party in the Park Gala
Cocktails and Dinner
SUPPORTED BY Glenmede
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8:00 P.M.

A GIFT TO THE CITY OF PHILADELPHIA
Gateway to Europe:
Curtis Symphony Orchestra in its Mann Center Debut
featuring Dancers from the Rock School for Dance Education

9:45 P.M.

Fireworks
VIP Champagne Reception for Gala Attendees
SPONSOR Wells Fargo

MEDIA SPONSORS Philadelphia Inquirer, Daily News and philly.com

MENU

PASSED HORS D'OEUVRES

Wolfgang Puck Signature Pizza with Barbeque Chicken, Red Onion and Cilantro

Crostini with Prime New York Steak, Yuzo Butter and Shiitake Mushrooms

Cucumber Disc with Smoked Salmon and Dill Crème Fraîche

Spinach, Sun-Dried Tomato and Brie Turnovers

Tomato Tart Tatin with Lemon Aioli

Jumbo Lump Crab and Guacamole in Phyllo Cup

Assorted Local Cheeses with Assorted Crackers, Sliced Baguette and Fresh Fruit

SEATED DINNER

Pan Seared Filet Mignon and Maine Lobster Tail with Roasted Fingerling Potatoes, Baby Carrots, and Micro Greens

DESSERT

Homemade Chocolate Molten Brownie with Fresh Berries and Coulis

GALA STEERING COMMITTEE

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Lisa and Gie Liem
Sandy and David Marshall
Betty and Jim Matarese
Susan and Frank Mechura
Hilarie and Mitchell Morgan
Bob and Guna Mundheim
Stephanie and Michael Naidoff
Huldah and Clark Robertson
Caro and Bob Rock
Selma and Samuel J. Savitz
Kelly Stapleton
Randi Zemsky and Bob Lane

CURTIS SYMPHONY ORCHESTRA AT THE MANN CENTER FOR THE PERFORMING ARTS

Rossen Milanov, *conductor*

Jody Anderson, *choreographer*

Dancers from the Rock School for Dance Education

Friday May 11, 2012 8:00 p.m.

PROGRAM

BRAHMS ***Academic Festival Overture*, Op. 80**

BERNSTEIN ***Symphonic Dances from West Side Story***

Prologue—
"Somewhere"—
Scherzo—
Mambo—
Cha-Cha—
Meeting Scene—
"Cool" Fugue—
Rumble—
Finale

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Maria Samantha Barzak
Tony Derek Dunn

INTERMISSION

BRAHMS **Symphony No. 2 in D major, Op. 73**

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

Presented by GLENMEDE

THE JACK WOLGIN ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

GATEWAY TO EUROPE

GROUNDED IN A RICH HERITAGE AND BASED IN PHILADELPHIA, THE CURTIS INSTITUTE OF MUSIC EMBRACES FORWARD-THINKING INITIATIVES THAT TAKE IT AROUND THE GLOBE, WITH INTERNATIONAL TOURS AND ALUMNI PERFORMING WORLDWIDE.

Curtis On Tour travels throughout North America and Europe each year, bringing the extraordinary artistry of the Curtis Institute of Music to wide-ranging audiences. In 2011 Curtis On Tour journeyed to Asia for the first time, performing in Beijing, Shanghai, and Seoul. Curtis alumni can also be found in leading orchestras, opera houses, and chamber music series worldwide and have had a disproportionate impact on the classical music world, coming from a small school where the annual acceptance rate hovers around 5 percent.

CURTIS.EDU MANNCENTER.ORG

After launching the Mann Center's summer season with Gateway to Europe, the Curtis Symphony Orchestra embarks on a European residency to open the famed Dresden Music Festival, one of the city's distinctive cultural institutions. For over thirty years, renowned orchestras, great soloists, and celebrated ensembles have come to Dresden during two weeks in May and June to perform at some of the most beautiful venues in its historic center and surroundings and fill the city with music.

By tradition, the Dresden Music Festival opening night concert also serves as a platform for exceptional young artists. The Curtis Symphony Orchestra brings its signature youthful exuberance to the May 15 concert, with conductor Robert Spano ('85) and celebrated soloists Ray Chen ('10), violin, and Jan Vogler, cello, in an all-Brahms program. Organist Nathan Laube ('09) makes a special appearance performing Brahms preludes.

A chamber music marathon in a one-of-a-kind glass space follows on May 17. Curtis students perform at the Volkswagen Die Gläserne Manufaktur ("Transparent Factory"), a unique tourist attraction, concert venue, and working factory in the heart of Dresden. Over four and a half hours, audiences will have the opportunity to hear chamber works in various combinations, from Bernstein to Schubert.

The orchestra's final concert on May 18 features a remarkable collaboration with choreographer Royston Maldoom and children from Dresden's schools. An advocate of community dance the idea that anybody can dance, regardless of perceived talent, experience, age, color, ethnicity or social background—Royston Maldoom will work with the students to perform alongside the orchestra during Bartok's Concerto for Orchestra. The program also includes celebrated American composers, with works by Curtis graduates David Ludwig ('01) and Leonard Bernstein ('41).

Following the orchestra's appearances, a smaller ensemble remains in Europe as part of Curtis On Tour. Stops along the way include public concerts at Berlin's Philharmonie, the American Academy in Berlin, and Auditori Teulada-Moraira Infanta Leonor in Teulada, Spain. Private performances will take place in Berlin, Germany; the American Ambassador's residence in Rome; and the Palazzo Colonna in Rome.

Join the journey and stay updated on the sights, sounds, and musical experiences of the students at **www.curtis.edu/Postcards**.

DRESDEN
MUSIC FESTIVAL

Tuesday May 15, 2012
Frauenkirche

Opening Night: Curtis Symphony Orchestra
Robert Spano, *conductor*
Ray Chen, *violin*
Jan Vogler, *cello*
Nathan Laube, *organ*

PROGRAM

BRAHMS Prelude and Fugue in G Minor, WoO 10
Academic Festival Overture, Op. 80
Concerto in A Minor, Op. 102 ("Double Concerto")

INTERMISSION

BRAHMS Selections from Elf Choralvorspiele, Op. Post. 122
Symphony No. 2 in D major, Op. 73

Plus other performances on May 17 and May 18

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THE MANN

AS ONE OF THE MOST IMPORTANT OUTDOOR MUSIC CENTERS IN THE COUNTRY, THE MANN CENTER FOR THE PERFORMING ARTS PRESENTS TOP ARTISTS IN ITS WORLD-CLASS ENTERTAINMENT DESTINATION, WHICH IS SITUATED IN A BEAUTIFUL, OPEN-AIR SUMMER-FESTIVAL SETTING.

EACH SUMMER SEASON, renowned symphony orchestras, iconic rock stars, and the latest touring artists in indie rock, hip hop, R&B, and pop take the stage here, and today's success is a nod to the venue's storied history. The Mann has been the summer home of the Philadelphia Orchestra since the 1930s and has presented critically acclaimed performers ever since. Located in the heart of Philadelphia's Fairmount Park, the Mann hosts more than 170,000 visitors annually. Summer concert experiences are surrounded by Philadelphia's stunning nighttime skyline and include seats inside the Mann's signature shed; picnics, blankets, and music under the stars on its gracious lawn; and dining in Crescendo, the venue's spectacular tented restaurant with skyline views. The Mann is a nonprofit organization and relies on ticket sales, grant monies, corporate support and individual contributions to fund operations.

GIVING BACK

In addition to bringing world-class artists to its stage, the Mann has a long-established commitment of giving back to the greater community, including a complimentary lawn seat program, a Young People's Concert Series, master classes, education programs, and an annual family oriented festival. Each of these education and community engagement initiatives are provided free of charge, thanks to the generosity of friends, corporate sponsors, and patrons like you. Together, they enrich the lives of well over 50,000 children and families each year. The Mann has also reaffirmed its commitment to its Access the Arts program, offering more than 13,000 complimentary admissions through 95 local community service and charitable organizations. The Mann is the only major summer entertainment venue in the country with free public access and outreach programs of this magnitude.

A STORIED HISTORY

The Mann Center for the Performing Arts was founded in 1935 under the name Robin Hood Dell Concerts as the summer venue for the concert presentations of the world-famous Philadelphia Orchestra (known from 1935–1976 as The Robin Hood Dell Orchestra in the summer). The theater moved into its present outdoor facility in 1976 and subsequently was designated the Mann Music Center, in honor of Frederic R. Mann, a Philadelphia businessman who supported the cause of summer musical performances in Fairmount Park. In 1998, the theater was renamed the Mann Center for the Performing Arts to reflect plans to broaden programming and service to the overall community.

The city-owned facility consists of covered seating for nearly 5,000, outdoor seating for another 4,500, and a 4,000-person capacity lawn, open for general admission. The Mann has always focused on bringing world-class artists and touring companies to the community. This history includes such landmark performances as the Philadelphia premiers of the Israel Philharmonic Orchestra, the Kirov Ballet, CATS,

the Metropolitan Opera, Riverdance, American Ballet Theatre with featured artist Mikhail Baryshnikov, Sarah Brightman, the North American conducting debut of Zubin Mehta, the international debut of violin prodigy, Midori, world-renowned cellist Yo-Yo Ma, the Philadelphia premier of the Bolshoi Ballet, and the Orchestra's production of Spartacus and the Royal Ballet of London.

In 1998 a new beginning was launched at the Mann. In addition to the traditional summer series of Philadelphia Orchestra concerts, the Mann season rapidly expanded to include PECO Pops, jazz, opera, and a diverse roster of contemporary music favorites. Today, through its relationship with AEG Live and Princeton Entertainment, the Mann brings some of music's biggest names and most important artists to Philadelphia.

In 2007 the Mann completed its first major renovation which included many upgrades to the venue, including a new box office, improved handicapped accessibility, additional restrooms, an education center, donor and reception spaces, concessions, enhanced parking, and a new entranceway. Today, the Mann is embarking on a Campaign for the Future to raise funds for additional improvements, including an expanded lawn and state-of-the-art video and sound systems. This exciting new effort will not only greatly improve the lawn experience but also bring the industry's best sound and video to the theater, which is critical for artists and patrons, alike.

Most importantly, the Mann continues to proudly present summer seasons of outstanding classical concerts and a wide variety of artistic programs designed to embrace all of the performing arts and musical genres.

Welcome to the Mann! It's what summer sounds like.

Visit Manncenter.org

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*ex officio

THE WOMEN'S GUILD

The Women's Guild of The Mann Center for the Performing Arts has been serving The Mann for over 60 years, playing a vital role in our institutional history.

The Guild was created for the primary purpose of promoting The Mann through fundraising, volunteering, attending special events, and expanding participation in all Mann activities.

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ONE OF THE WORLD'S LEADING CONSERVATORIES, Curtis is highly selective and provides full-tuition scholarships to all of its 161 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach, which has produced an impressive number of notable artists since the school's founding in 1924.

All Curtis students receive full-tuition scholarships and admissions are based on artistic promise alone. Grounded in this rich heritage, Curtis is evolving strategically to serve its mission. The school occupies a group of historic mansions on Philadelphia's Rittenhouse Square and the newly opened Lenfest Hall, which significantly enhances the resources available to prepare students for 21st-century musical careers. Visit **www.curtis.edu** for more information.

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Curtis launched a new era in 2011–12 with *Appassionato*, a season of bold programming, enriched curriculum offerings, and exceptional special events heralding Curtis's enduring influence on music in Philadelphia and around the world. Explore the season at **www.curtis.edu/Appassionato**.

The CURTIS SYMPHONY ORCHESTRA has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in 2012 travels to Germany to open the Dresden Festival. In the *Appassionato* season, each Verizon Hall program features a work by a member of the Curtis composition faculty, as well as a work led by a conducting student. Recent visiting conductors include Yannick Nézet-Séguin, Charles Dutoit, Simon Rattle, Robert Spano, and Michael Tilson Thomas.

This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

The CURTIS OPERA THEATRE, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 23 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

The STUDENT RECITAL SERIES offers more than 100 free public performances each season, allowing rising musicians to emerge as leaders of their generation. For performance schedules, visit **www.curtis.edu** or call the Student Recital Hotline at **(215) 893-5261**.

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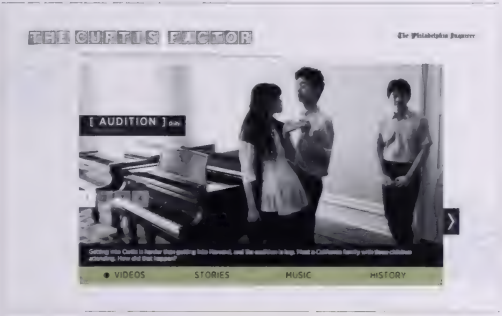

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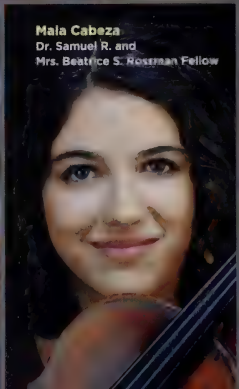

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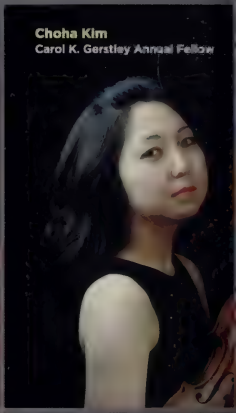
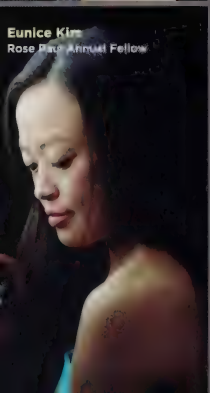
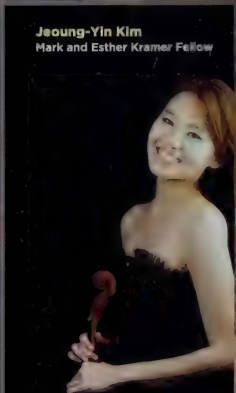


Choha Kim
Carol K. Gerstley Annual Fellow



Eunice Kim
Rose Park Annual Fellow

Haram Kim
Jeanette S. Epstein
Memorial Fellow



Jeoung-Yin Kim
Mark and Esther Kramer Fellow

VIOLIN

Ye-Rang Kim
Sueyun and Gene Locks Fellow

Barbora Kolářová
Charles and Judith Freyer Annual Fellow

Justine Lamb-Budge
Merck Annual Fellow

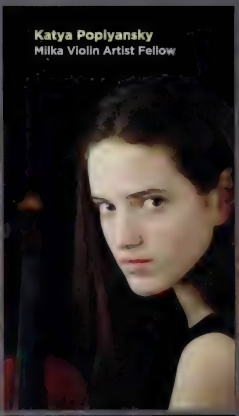
Yiying Julia Li
Barbara and Hratch Kasparian Annual Fellow

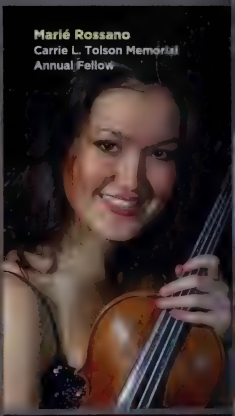
Zeyu Victor Li
Horace W. Goldsmith Fellow

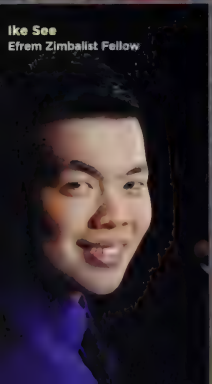
Richard Lin
Milka Violin Artist Fellow

VIOLIN

Zoe [illegible]
Mitchell [illegible] Annual Fellow


Katya Poplyansky
Milka Violin Artist Fellow


Marié Rossano
Carrie L. Tolson Memorial Annual Fellow


Ike See
Efrem Zimbalist Fellow

Ji-Won Song
HOSTS: Aimee P. Katz

Yu-Chien Tseng
J. Oliver Lewis Memorial Fellow

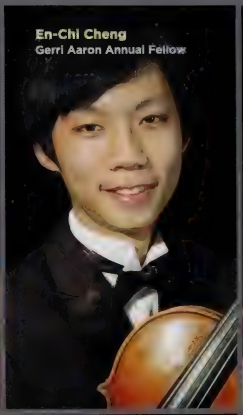
VIOLIN

Stephen Waarts
Frank S. Bayley Annual Fellow

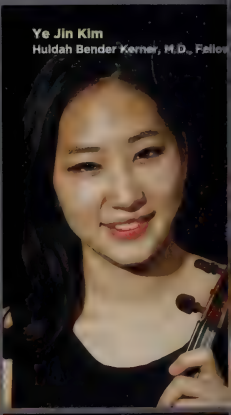
Lifan Zhu
Huldah Bender Kerner, M.D.
Fellow

VIOLA

Jessica T. Chang
William A. Loeb Fellow



En-Chi Cheng
Gerri Aaron Annual Fellow



Ye Jin Kim
Huldah Bender Kerner, M.D., Fellow

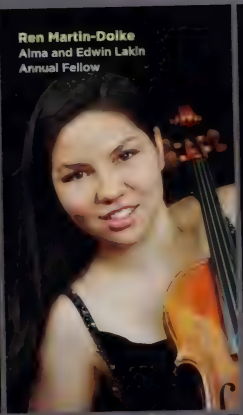
Ayane Kozasa
George and Marie Heckscher Annual Fellow

Daniel Hanul Lee
Ruth and Eugene Helmer Fellow

Sung Jin Lee
John S. Price Annual Fellow

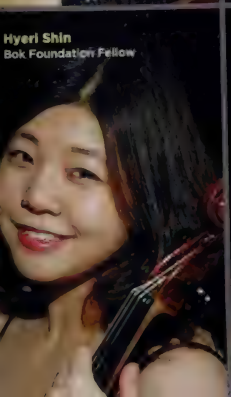
VIOLA

Shuangshuang Liu
Susan and Edward Montgomery Annual Fellow

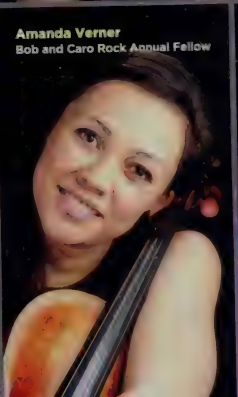


Ren Martin-Dolke
Alma and Edwin Lakin Annual Fellow

Junping Qian
Guna S. Mundheim Annual Fellow



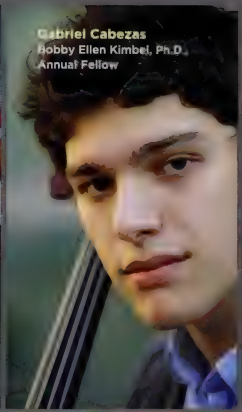
Hyeri Shin
Bok Foundation Fellow



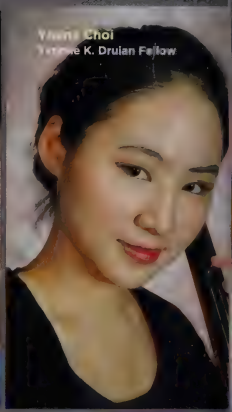
Amanda Verner
Bob and Caro Rock Annual Fellow

CELLO

Oliver Aldort
Milton Levy Fellow



Gabriel Cabezas
Bobby Ellen Kimbel, Ph.D., Annual Fellow



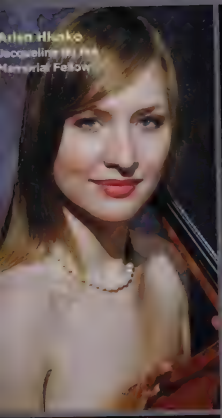
Yvonne Choi
Yvonne K. Druian Fellow

Will Chow
Walter and Leonore Annenberg Fellow

John Billy Crawford
Jesse and Billy Albert Annual Fellow

Eric Han
Mark E. Rubenstein Annual Fellow

CELLO



Arlen Hlusko
Jacqueline [illegible]
Memorial Fellow

Summer Hu
Gie and Lisa Liem Annual Fellow

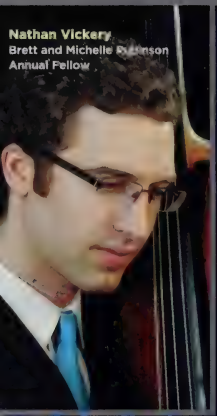
Jeong-Hyoun Lee
Christina and Jeffrey Lurie
Annual Fellow

Sarah Rommel
Carol Coe Conway
Memorial Fellow

Tessa Seymour
Jack Kent Cooke Fellow

Xin Shi
Joseph Drulan Fellow

CELLO



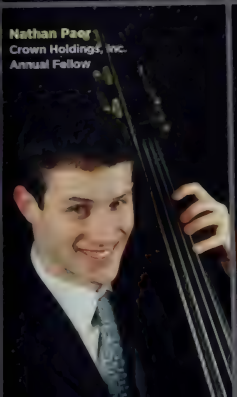
Nathan Vickery
Brett and Michelle Robinson
Annual Fellow

DOUBLE BASS

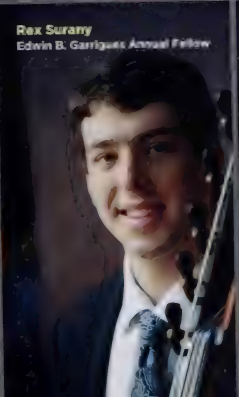
Timothy Dilenschneider
Edwin B. Garrigues Annual Fellow

Carter Foley
Horace W. Goldsmith Fellow

Alexander Jacobsen
James and Cynthia Cook Annual Fellow



Nathan Paer
Crown Holdings, Inc. Annual Fellow



Rex Surany
Edwin B. Garrigues Annual Fellow

Nathaniel West
Shaun F. O'Malley Fellow

DOUBLE BASS

FLUTE

Niles Watson
Donald V. Peck Annual Fellow

Moonyoung Yoon
Sandra and David Bakdt
Annual Fellow

Bie Zhang
Julius Baker Fellow

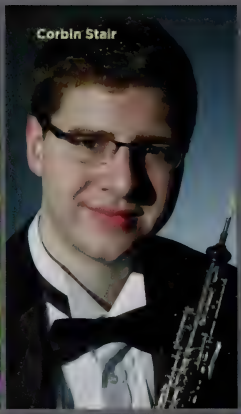
NOT PICTURED

Dionedré McKinney
Harry L. and Cecile F. Slavin
Fellow

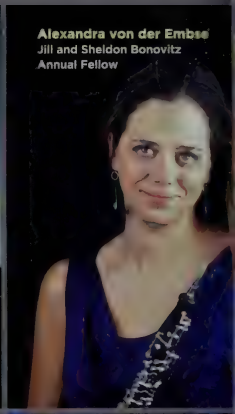
Patrick Williams
Gerry and Marguerite Lenfest
Fellow

OBOE

Samuel Nemec
Leo Model Foundation
Annual Fellow



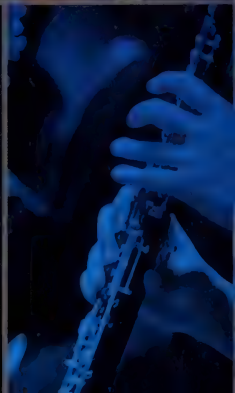
Corbin Stair



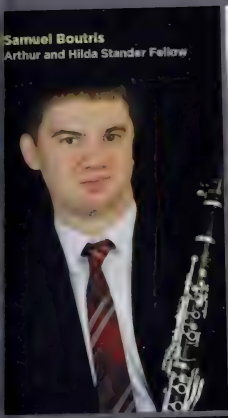
Alexandra von der Embse
Jill and Sheldon Bonovitz
Annual Fellow

Alexander Vvedenskiy
Gephart Family Fellow

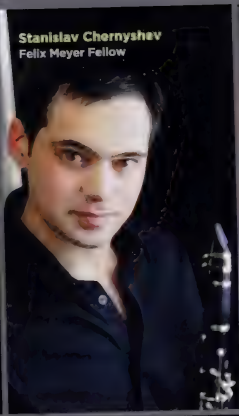
Beverly Wang
Edwin B. Garrigues Annual Fellow



CLARINET

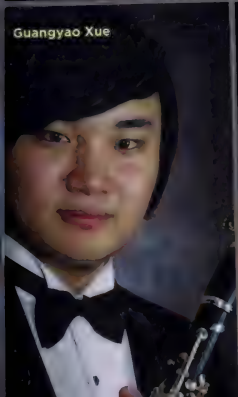


Samuel Boutris
Arthur and Hilda Stander Fellow



Stanislav Chernyshev
Felix Meyer Fellow

Hongmin Fan

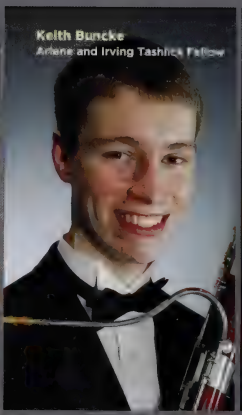


Guangyao Xue

Juyong You
Nellie Lee Bok Fellow

BASSOON

Brigid Babbish
William Curtis Bok Bassoon Fellow

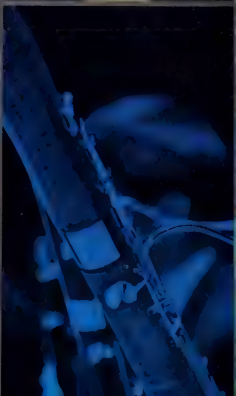


Keith Buncke
Arlene and Irving Tashlick Fellow

Catherine Chen
Anderson and Daria Pew Fellow

Wade Coufal
Edwin B. Garrigues Annual Fellow

Julia Harguindey
Thomas and Patricia Vernon
Annual Fellow



HORN

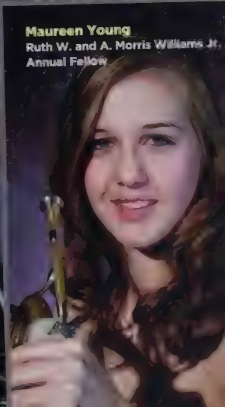
Sarah Boxmeyer
Louisa Knapp Curtis Fellow

Dana Cullen
Schroder Investment Management
Annual Fellow

Eric Huckins

Katherine Jordan
John S. and James L. Knight
Foundation Fellow

Levente Varga
Stefany and [illegible]
Annual Fellow



Maureen Young
Ruth W. and A. Morris Williams Jr.
Annual Fellow

TRUMPET

Kai Cataldo
Happy and Sam Shipley
Annual Fellow

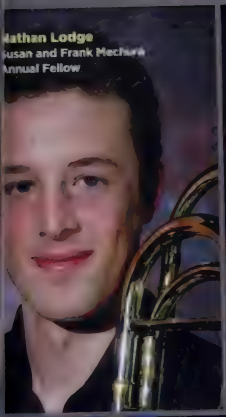
George Goad
Scott and Yardly Jenkins
Annual Fellow

Sara Huebner
Philadelphia Orchestra Fellow

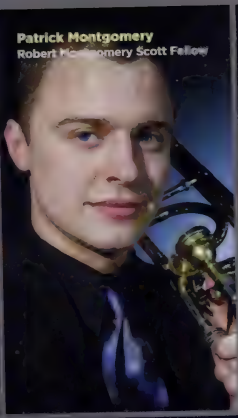
Nozomi Imamura

Diana Wensley

TROMBONE



Nathan Lodge
Susan and Frank Mechura
Annual Fellow



Patrick Montgomery
Robert Montgomery Scott Fellow

Alexander Waldon

NOT PICTURED

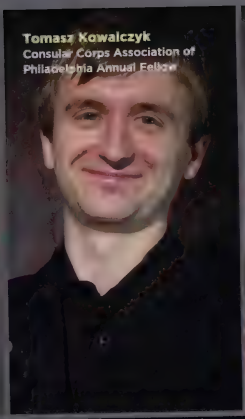
Brian Santero
DoubleStar Artistic Development
Annual Fellow

TUBA

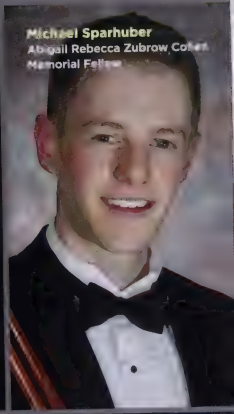
Pierrick Fournes
Dr. Bang S. Lee Fellow

TIMPANI/PERCUSSION

Yi Fei Fu
[illegible] and Joseph A. Camarda
Annual [illegible]



Tomasz Kowalczyk
Consular Corps Association of Philadelphia Annual Fellow



Michael Sparhuber
Abigail Rebecca Zubrow Cohen Memorial Fellow

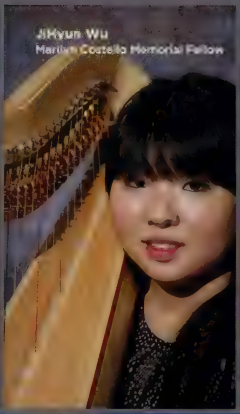
Mari Yoshinaga
Emily W. Sunstein Annual Fellow

NOT PICTURED

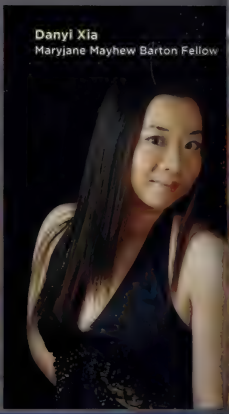
Ted Babcock
Susan Dewar DeCamp Annual Fellow

HARP

Elizabeth White Clark
L. Daniel Dannenbaum Fellow



JiHyun Wu
Marilyn Costello Memorial Fellow

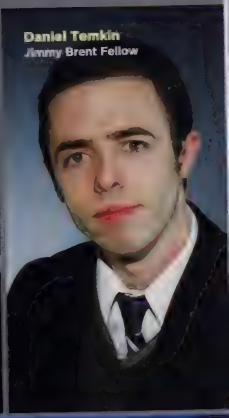


Danyi Xia
Maryjane Mayhew Barton Fellow

COMPOSITION

Katerina Kramarchuk
Milton L. Rock Composition Fellow

Thomas Oltarzewski



Daniel Temkin
Jimmy Brent Fellow

Tim Wood
Jean J. Sterne Fellow

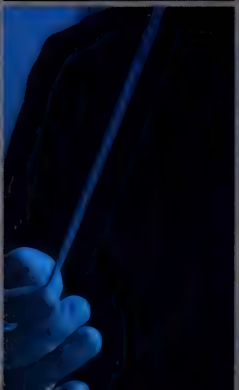
NOT PICTURED

Gabriella Smith
Edith Evans Braun Fellow

CONDUCTING

Vinay Parameswaran
Albert M. Greenfield Fellow

Kensho Watanabe
Thomas D. Watkins Fellow



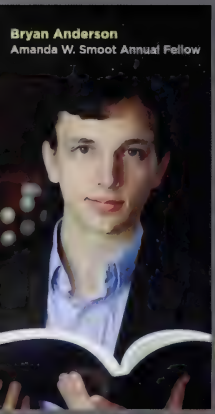
GUITAR

Jordan Dodson

Jiyeon Kim
John J. Medveckis Annual Fellow

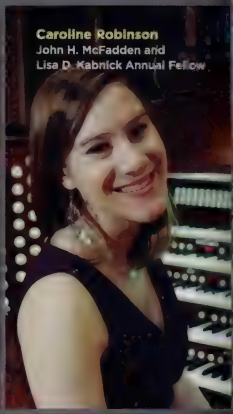
CURTIS

ORGAN



Bryan Anderson
Amanda W. Smoot Annual Fellow

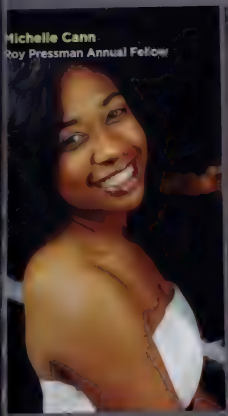
Patrick Kreeger
Mrs. Cary William Beck Fellow



Caroline Robinson
John H. McFadden and
Lisa D. Kabnick Annual Fellow

Thomas Sheehan
Dr. Mi-Wha Lee Fellow

PIANO

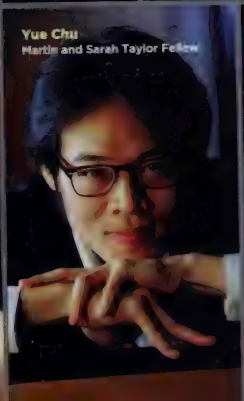


Michelle Cann
Roy Pressman Annual Fellow

Haixi Cao
Anderson and Daria Pew Fellow

Jenny Chen
Suzanne Roberts Cultural Development Fund Annual Fellow

Vivian Cheng
David H. Springmeyer Memorial Fellow



Yue Chu
Martin and Sarah Taylor Fellow

Andrew Hsu
The Rising Star Annual Fellow

PIANO

Ashley Hsu
Shaun F. O'Malley Fellow

Daniel Hsu
Richard A. Doran Fellow

Irene Hu
Viola Harkness Fellow

Ruoyu Huang
Bernard M. Guth Fellow

Jiuming Shen
Ralph Berkowitz Fellow

Chang-Yong Shin
Henry Family Fellow

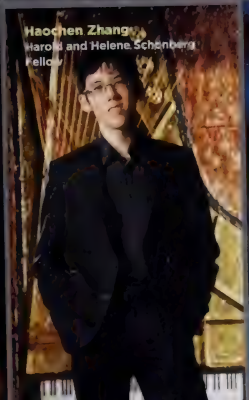
PIANO

Jiayi Sun
Gay Elliot Scott
Fellow

Alexander Ullman
Gerry and Marguerite Lenfest
Fellow

Jia Cheng Xiong
Wise Family Fellow

Xiaohui Yang
Michael and Cecilia Iacovella
Capuzzi Memorial Fellow

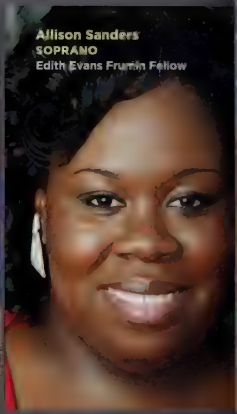


Haochen Zhang
Harold and Helene Schonberg
Fellow

VOCAL STUDIES

Anna Davi
SOPRAN
Lee Shi

Alize Rozsnyai
SOPRANO
Amaranth Foundation Fellow



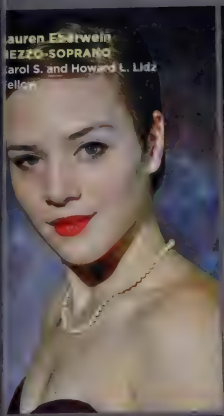
Allison Sanders
SOPRANO
Edith Evans Frumin Fellow

Sarah Shafer
SOPRANO
Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellow

Elizabeth Zharoff
SOPRANO
David H. Springman Memorial Fellow

J'nai Bridges
MEZZO-SOPRANO
Mary Lou Falcone Annual Fellow

VOCAL STUDIES



auren Eberwein
EZZO-SOPRANO
arol S. and Howard L. Lidz
ellow

Meredith LaBouff
MEZZO-SOPRANO
Barbara Heukow Fellow

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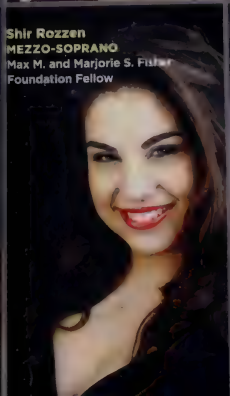

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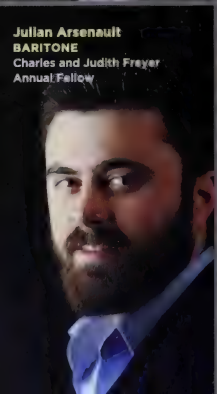

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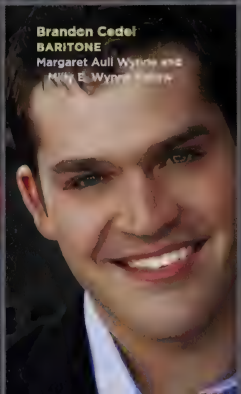

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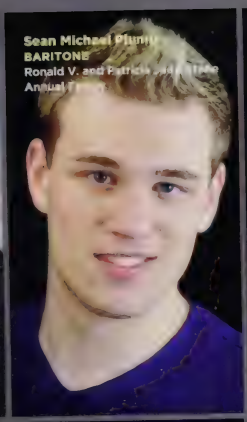

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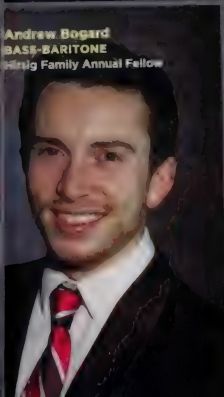

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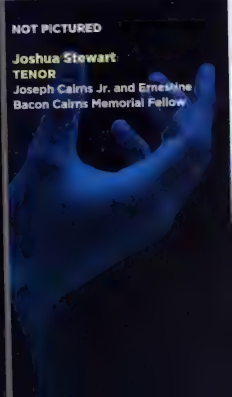

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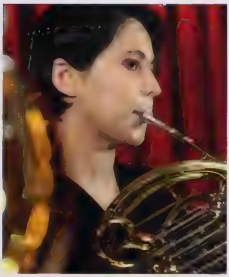

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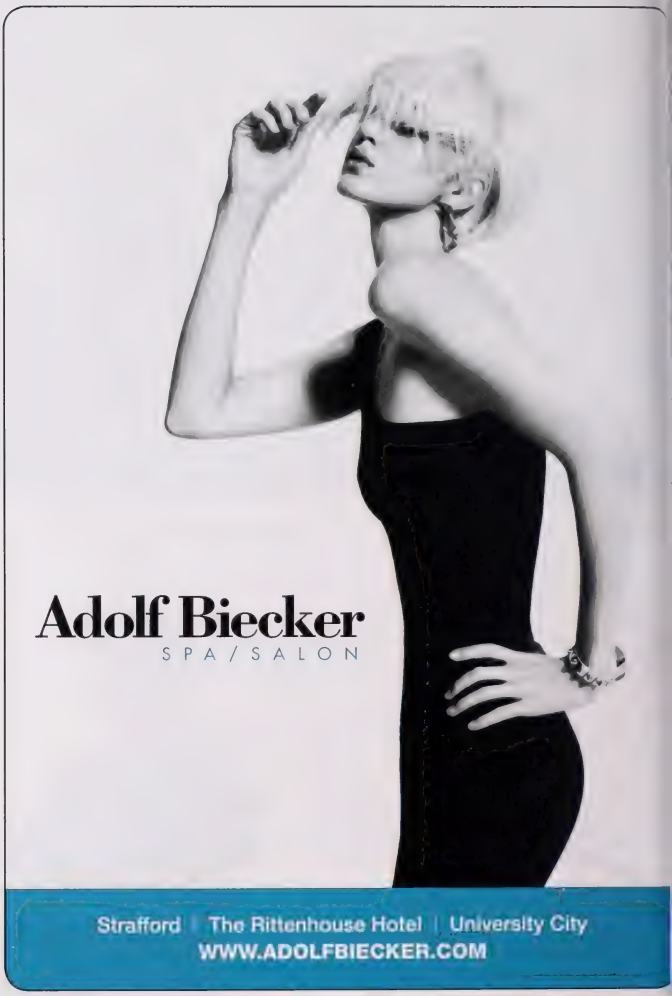
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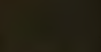

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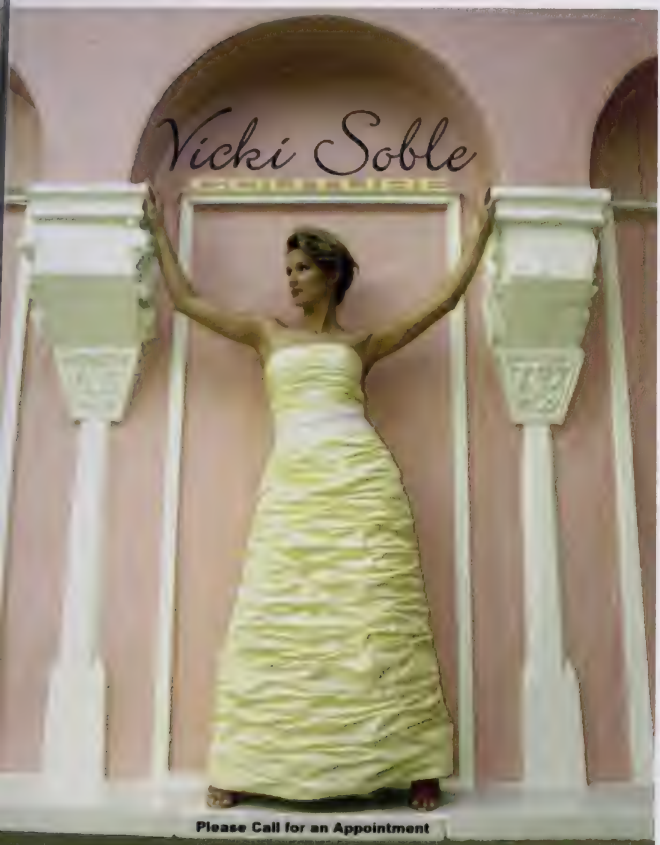

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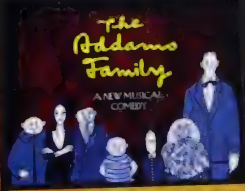

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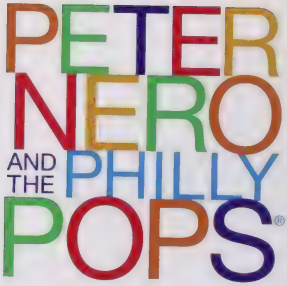

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Christina and Jeffrey Lurie
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for the Performing Arts
or their successful collaboration
on the Party in the Park Gala.

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CURTIS AND THE MANN GRATEFULLY ACKNOWLEDGE THE FOLLOWING VOLUNTEERS WHO, ALONG WITH OUR STEERING COMMITTEE, CONTRIBUTED TO THE SUCCESS OF TONIGHT'S PARTY IN THE PARK GALA. **THANK YOU!**

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SEVENTY-NINTH COMMENCEMENT AND CONFERRING OF DEGREES

Field Concert Hall
Saturday, May Twelfth,
in the Year Two Thousand and Twelve
at Ten O'clock in the Morning

The Star-Spangled Banner

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

Graduation Marshals

Ashley Hsu
Daniel Hanul Lee
Nathan Vickery
Diana Wensley

Order of Ceremony

PRELUDE

Prelude and Fugue in e minor, BWV 548 — J. S. Bach (1685–1750)

Andrew Senn ('00), organ

PROCESSIONAL

Trumpet Tune in A — David N. Johnson ('42) (1922–87)

Andrew Senn ('00), organ

NATIONAL ANTHEM

"The Star-Spangled Banner"

ADDRESSES

Introduced by Roberto Díaz (Viola '84), President

Graduating students Benjamin Beilman (Violin) and Jessica Chang (Viola)

Alex Ross, music critic, *The New Yorker*

CONFERRING OF HONORARY DEGREES

by H. F. "Gerry" Lenfest, Chairman

Doctor of Music (Honoris Causa)

Alex Ross

Otto-Werner Mueller

PRESENTATION OF AWARDS AND PRIZES

by Roberto Diaz (Viola '84), President

Joan Hutton Landis Award for Excellence in Academics

Named for emerita faculty member Joan Hutton Landis, who, as chair of the Liberal Arts Department for 24 years, was an inspiring teacher, mentor, and avid supporter of young musicians' careers

Michael Sparhuber (Timpani and Percussion)

Edward Aldwell Award for Excellence in Musical Studies

Established in honor of Edward Aldwell (1938–2006), a brilliant performing artist, master teacher, and gifted author of music textbooks, who served on the Curtis Musical Studies Department faculty for 35 years

Haochen Zhang (Piano), in absentia

Charles Miller Prize: The Alfredo Casella Award

Created by longtime Curtis patron Charles Miller to honor outstanding musicians through named prizes—the Fritz Kreisler Award for violin, the Sergei Rachmaninoff Award for piano, and the Alfredo Casella Award for composition—awarded on a rotating basis to students who have excelled in these areas

Katerina Kramarchuk (Composition)

Festorazzi Prizes

Established by the estate of Marguerite Festorazzi to recognize promising voice and piano students

Elizabeth Zharoff (Opera)

Haochen Zhang (Piano), in absentia

Milka Violin Artist Prize

Supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy to recognize a graduating violinist committed to participating in international violin competitions during the year after graduation

Nikki Chooi (Violin), in absentia

Richard F. Gold Career Grant

Established by the late Richard R. Gold to assist gifted young American singers in the establishment of their operatic careers, and given annually by the Shoshana Foundation

Joshua Stewart (Opera)

Alumni Awards

INTERLUDE

Allegro molto — Vincent Persichetti ('39)
from Sonatine for Organ, Pedals Alone — (1915–87)

Andrew Senn ('00), organ

AWARDING OF DIPLOMAS AND CONFERRING OF DEGREES IN COURSE

by Roberto Díaz (Viola '84), President, and John Mangan, Vice President and Dean, assisted by Paul Bryan (Trombone '93), Registrar and Associate Dean of Academic Affairs

Diploma

Composition
Katerina Kramarchuk

Conducting
Francesco Lecce-Chong

Piano
Jiayi Sun

Violin
Amalia May Hall

Viola
Jessica Tina Chang
Ayane Kozasa
Amanda Verner

Flute
Bi-Le Zhang

Oboe
Samuel K. Nemec
Alexandra von der Embse

Trombone
Brian R. Santero

Bachelor of Music
Piano
Ruoyu Huang
Haochen Zhang, in absentia

Violin
Benjamin Robert Beilman
Maia Cabeza
Nikki Chooi, in absentia
Choha Kim
Jeoung-Yin Kim
Barbora Kolářová
Yiying Julia Li

Cello
Summer Hu
Sarah Rommel

Double Bass
Rex Andrew Surany

Harp
Danyi Xia

Horn
Katherine M. Jordan

Trumpet
Kai Cataldo

Bass Trombone
Nathan Lodge

Timpani and Percussion
Michael Sparhuber
Mari Yoshinaga

Master of Music in Opera
Joseph Robert Barron, in absentia
J'nai Marie Lewis Bridges
Kevin Ray
Elizabeth Castree Reiter, in absentia
Allison L. Sanders
Joshua Sebastian Stewart
Elizabeth Zharoff

WELCOME TO THE NEW ALUMNI

Barbara Moskow (Voice '50), Secretary, Alumni Council

CLOSING REMARKS

Roberto Díaz (Viola '84), President

RECESSIONAL AND POSTLUDE

Hornpipe — George Frideric Handel
from *Water Music* — (1685–1759)

Phoenix Processional — Dan Locklair
(b. 1959)

Andrew Senn ('00), organ

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